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# MUSICAL DICTATION

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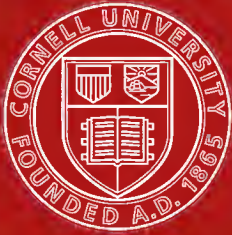
**Musical dictation: study of tone and rhyt**



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# MUSICAL DICTATION

## STUDY OF TONE AND RHYTHM

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### MANUAL FOR TEACHERS BOOK ONE

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AMERICAN BOOK COMPANY

NEW YORK .: CINCINNATI .: CHICAGO

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*Entered at Stationers' Hall, London*

Musical Dictation  
Manual for Teachers, Book One

W. P. 4

## PREFACE

This Manual is for the use of teachers. While primarily intended for use in public schools, the course is equally useful for class or individual work of the private teacher of vocal or instrumental music.

The seven years' course is planned especially for the grades, although the work is entirely practical for normal and high school classes. In the grades, tone and rhythm is only one feature of the work in music. Special classes in normal, high or private schools may complete the course in one year if properly qualified to begin the subject. The activity prescribed in the following pages will give the pupil a "tonal vocabulary" without which he is helpless in the attempt to read. The aural recognition of the scale tones combined in simple phrases, together with the development of the sense of rhythm, must precede all attempts to read the tone language. Primary reading is chiefly the recognition of symbols. These symbols, whether they be those of music or of the mother tongue, represent a part of the vocabulary which the reader already has and can use orally. The attempt to teach a child to read music before he can recognize the simplest oral expression, is on a par with the attempt to read English before he can think or speak the language.

As soon as the pupil gains a reasonable facility in oral expression through rote singing, he has a basis for the acquirement of a definite working knowledge of tone and rhythm.

It is vitally important that the rote singing shall also establish the habit of using the light, flutelike head tone which is at once the charm

and the safeguard of children's singing. The most important qualification in teaching singing to children is the ability to get and maintain this musical tone quality.

A series of Music Writing Books to be used by the pupil, accompany the Manual, beginning with the third year.

Part I of the Manual contains the material for the first three grades.

Part II contains the material for the fourth, fifth, sixth and seventh grades.

HOLLIS DANN

CORNELL UNIVERSITY,

ITHACA, NEW YORK, *February 1, 1912*



# MUSICAL DICTATION

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## INTRODUCTION

The study of tone and rhythm, also called musical dictation, includes ear training and eye training. The subject matter of music, both tonal and rhythmic, is learned most readily and effectively through dictation. Therefore, this subject is of first importance.

Language study properly begins with oral expression. Children gain wonderful facility in oral expression of the mother tongue solely by imitation. With favorable opportunity, a child of six years has learned to use the speaking voice freely and easily and possesses a large vocabulary which he employs with intelligent discrimination.

Because of the mastery of oral expression, gained entirely by imitation, children learn to read in a marvelously short time, often reading several books during the first school year. The problem in primary reading is **to learn to recognize the symbols representing words already known.**

A large majority of the children who enter school at five or six years of age, have used the tone language very little, if at all.

Inasmuch as the subject matter of music is learned through the ear, imitative oral training is vitally essential in the study of music.

The first step, therefore, is to acquire facility in oral expression by means of rote singing.

Through the singing of rote songs, the pupil learns:

1. The use of the singing voice, selecting from the unnumbered, varying tones used in speech, a certain few definite and sustained tones known as the scale.

2. The exclusive use of these sustained tones combined with varying meters and rhythms, forming melodies.
3. The application of words to the melodies.
4. The practical use of this new material in songs, resulting in free oral expression of words and music.

All these things are possible through the singing of songs by imitation, just as it is entirely practical and not unusual for a child of six years to learn to speak the mother tongue, or a foreign language, correctly, even fluently, with no training aside from that which is received from constantly imitating those who speak the language correctly.

With children in the first grade, not less than two months should be devoted entirely to rote singing and to the elimination of monotones. **The Latin syllables should be introduced as an additional stanza to scale songs and carefully taught to each pupil.**

Supplementing this purely imitative training, the preparation for music reading involves the gaining of a definite conception of the scale tones, enabling the learner to think in the tone language. It is here that the work in dictation begins.

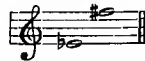
## FIRST YEAR — NOVEMBER

The pitch of the exercises in this Manual is adapted to classes of children in the primary grades. **Every teacher should be provided with a chromatic pitch pipe which should be used whenever an exercise or song is to be sung.** The compass and pitch of the material throughout this Manual have been very carefully considered.

The teacher or supervisor who considers the compass too wide or the pitch too high, is urged to give the matter careful study and investigation before lowering the pitch. With young pupils the compass and pitch of the material is one of the most important factors in maintaining acceptable tone quality. Intolerable tonal conditions are sure to prevail where children are allowed to sing constantly with the lower voice. Irreparable injury is inflicted upon children's voices in many systems of schools, by supervisors and teachers who ignorantly cultivate the pernicious and almost incurable tone quality so common in the public schools.

Yet it is entirely possible and practicable for any good teacher of reading who is not tone deaf, to learn to teach singing successfully and to preserve the naturally beautiful quality of children's voices. Since the methods of training adult voices are not applicable to children's voices, the ordinary vocal teacher is not a safe guide in this matter. Only the successful and expert teacher of children is qualified to train teachers in this, the most important and most difficult side of public school music teaching.

Teachers are urged to **make every effort to learn how to acquire and preserve the beautiful, flutelike tone peculiar to children.** The approxi-

mate compass during the first year, should be from E flat, first line, to F sharp, fifth line of the treble clef . If the teacher cannot sing the higher tones, she should learn to do so. Every contralto can learn to produce a light, thin tone in the upper register, and should never use any other quality when singing for children. For normal and high school classes which include basses and tenors and voices that are changing and unsettled, a lower pitch will be found preferable, and the keys should be changed accordingly.

Constant care should be exercised to secure a proper position of the body and an easy, natural and flexible use of the lower jaw, tongue and lips.

The scale has been introduced as an additional stanza of a scale song. When the class can sing the scale easily and rapidly, the following exercises should be thoroughly learned. They should be presented in much the same manner as a rote song is taught. The mastery of these scale exercises will result in the **automatic use of the syllable names**. The importance of this step can hardly be overestimated.

The sequential character of the exercises will soon be evident to the singers, who will quickly learn to complete the series without assistance.

The tempo, while moderate at first, should be gradually quickened until the exercises can be sung rapidly and freely. Eventually the series should be sung by the pupils individually.

### SCALE STUDIES





## DECEMBER

### ORAL DICTATION

Providing the preceding work has been properly done, the class will readily recognize groups of tones sung to a neutral syllable or played upon the piano.

Each group should be sung as **one phrase**, in a moderately rapid tempo, always with light head tones.

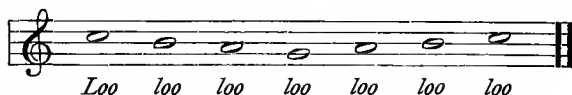
Every teacher, whether soprano or contralto, tenor or bass, should acquire an easy and free use of the upper tones when singing for children, always avoiding loud, harsh, or strident tones. Example is infinitely more effective than precept in this matter. No class of children will produce beautiful tones while under the influence of bad tone production on the part of the teacher.

This is equally true of the speaking voice. Hence it is important that the teacher should cultivate a mellow, musical, pleasant speaking voice, avoiding the shrill, high-pitched, rasping voice so often heard in the school room. The quality of the speaking voice vitally affects the singing voice, and vice versa.

**The teacher should not sing with the class.**

Oral tonal dictation is conducted in the following manner:

After sounding the key tone, the teacher sings a group of tones to a neutral syllable, thus:



The class responds with the syllables:



Individual recitation should be a regular feature of the daily work in dictation, just as it is in the reading class.

Individual recognition of the material given below will enable the class:

1. To discriminate between an ascending and a descending group of scale tones.

2. To recognize *do re do* and *do ti do*.

Each pupil should master these two points. This is very important.

The exercises may be taken first in the order here given. Later, they should be given without reference to this order, the more difficult ones daily.

#### MATERIAL FOR ORAL TONAL DICTATION

1 Do

2

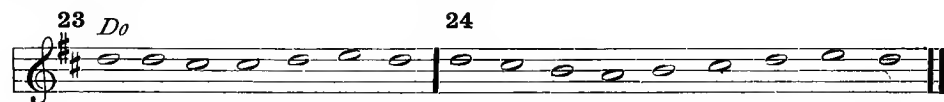
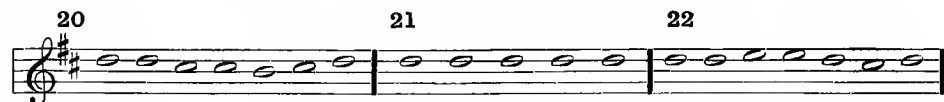
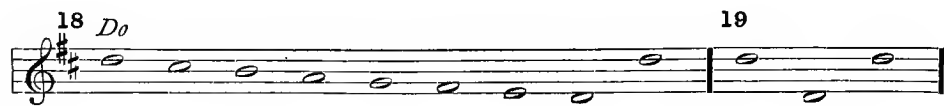
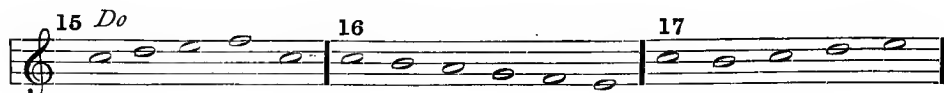
3 4 5

6 7 8 9

10 11

12 13 14 Do





## JANUARY

### METER AND RHYTHM

Through the singing of songs, the class has become unconsciously familiar with different kinds of measure and with simple rhythms. It is now time to learn to recognize two and three part measure.

Experienced teachers have found that some physical manifestation of the beat is essential if the best results are to be obtained. It is best that the movement be uniform. To secure uniformity, each pupil places the right hand on the desk, with the third, fourth and fifth fingers curved under as for penmanship, indicating the beat by an easy, vertical movement of the index finger, the end of the finger touching the desk at each beat. Accented beats are indicated by a greater pressure of the finger upon the desk. Pupils should not be allowed to beat with the entire hand or arm. Time will be saved and progress accelerated if the teacher makes sure that each pupil marks the meter correctly, and that daily practice is given until the habit of beating is formed. The proper idea of accent is one of **impulse** rather than force; of a motor rather than of a hammer.

Beating and counting by twos and threes, is one way to begin marking the meter. While the class is marking the tempo, the teacher sings a few measures of a simple melody, and the pupils try to discover the meter. The accent should be rather strongly marked. The class may beat while singing a stanza of a rote song, trying, meanwhile, to discover the meter.

### ORAL TONAL DICTATION

The teacher sings the exercise with *loo* or *coo* and the class responds by singing with the syllables. The words "Up or down?" printed

over the exercises, are to remind the teacher to ask this question. Many children are unable at first to discriminate between ascending and descending groups.

The word "again" spoken by the teacher, directs the pupil to repeat the exercise. This is the simplest way of singing the interval represented by the first and last tones. Hence, by singing all such groups of tones twice, the singing of larger intervals is begun.

### MATERIAL FOR ORAL TONAL DICTATION

Up, or down?      Up, or down?

3 How many tones?      4 Again

1 *Do*      2      3      4

5      6      7      8      9      10      11      12      13 *Do*      14

15      16      17      18      19

20 *Slowly*  
*Do*

21 *Do*

22 23 24

25 26

27 28 *Slowly*

## FEBRUARY

### MUSIC READING

To place a melody before a pupil and expect him to sing it at sight before he has a clear notion of the scale tones, is no less unreasonable than to expect him to read a sentence in the mother tongue without knowing the words employed. The aim of the preceding steps has been to gain a definite knowledge of the scale tones. Eye training may now begin.

**The vital matter in elementary reading is the power to get the thought from the representation.**

The reader must actually hear the tones and sense the rhythm by silent singing before he is permitted to sing aloud. **Individual recitation is quite as essential to success in learning to read music as it is in learning to read any other language.**

Sight singing under the direction of a skillful teacher, is quite as educative, quite as beneficial from the standpoint of mental discipline, as is any other subject in the primary curriculum. Sight singing demands mathematical accuracy of thought and instantaneous transformation of thought into oral expression.

The reading at sight of words and music demands the simultaneous interpretation of two languages. It is obviously wise, with young children at least, to confine the sight reading to one language at a time until power is gained to get the thought from both representations simultaneously.

That words are necessary in order to sustain interest in music, is a fallacious theory. Real and lasting interest in music can best be

aroused and sustained by gaining the power to think tone and sense rhythm and meter. The power to "get the thought" in a musical phrase from the representation and to give it oral expression, together with the ability to write what is heard, are sources of genuine interest and enthusiasm. The teacher who cannot or does not interest pupils in these vital elements, fails in a most important particular. Words are not music, neither have they any mysterious power to assist in the reading of music. Music with words is not always inspired; neither is music without words necessarily dry or uninteresting.

Teachers who attempt to teach beginners to read the two languages together, only develop "guessers" and "followers." By introducing words too soon, the pupil is deprived of the opportunity to think the tones, for it is the syllable name that assists the beginner in his tone thinking, and the **beginner** cannot think words and syllables at the same time.

#### WRITTEN TONAL DICTATION

**The teacher should be provided with a good staff liner. All characters and symbols should be named by the teacher as she draws them.** No further drill upon symbols is necessary or desirable.

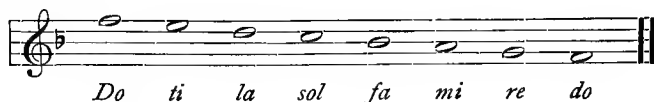
After the staff and clef have been drawn, the teacher sings the major scale from C descending, using a neutral syllable. The class responds, singing the syllable names. The teacher places the notes upon the blackboard, then sings the scale while pointing to the notes.



The class then sings as the teacher points.

After drawing the staff and clef again, the teacher sounds F (fifth line) on the pitch pipe, and sings the scale descending, to the syllable *loo*. The class responds, singing the syllables. As the flat is placed on

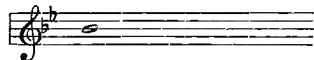
the third line, the teacher says, "This is a flat; when the flat is on the third line of the staff, *do* is on the fifth line. The scale is now written this way:"



Again the teacher sings and points to the notes, and again the class sings as the teacher points. In the same manner, other groups of tones are sung and written, for example:



The next step is to have the **pupil** write. The teacher draws the staff and places the *do* thus:

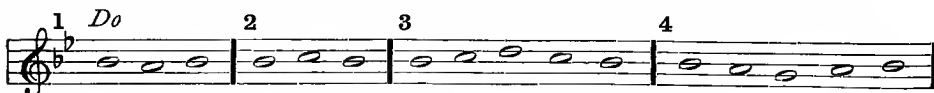


The teacher sings *do ti do* and asks, "Who will write?" **Each pupil should learn to write the simple scale groups which he recognizes and sings.** The notes should be made quickly with a free arm motion, and the chalk held nearly flat against the board, thus avoiding the disagreeable, squeaking noise so common with blackboard writing.

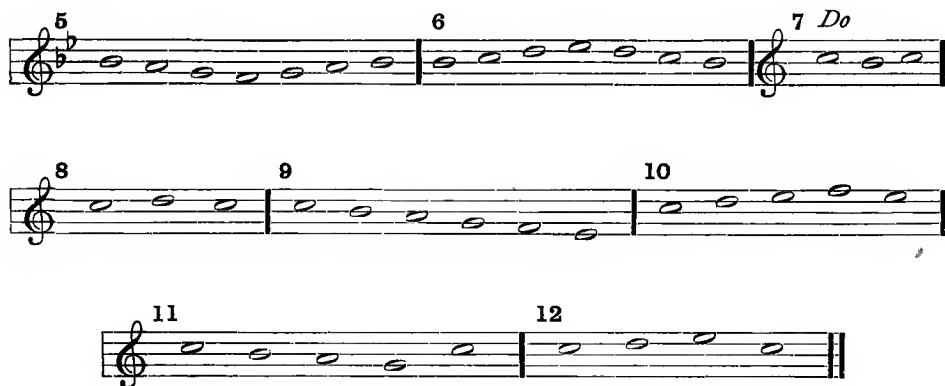
**No key should be used exclusively.** Various keys should be employed, the teacher always placing the *do*.

### MATERIAL FOR WRITTEN TONAL DICTATION

The teacher sings with the syllable *loo*, the pupil responds, singing the syllable names and then writes the exercise on the blackboard.

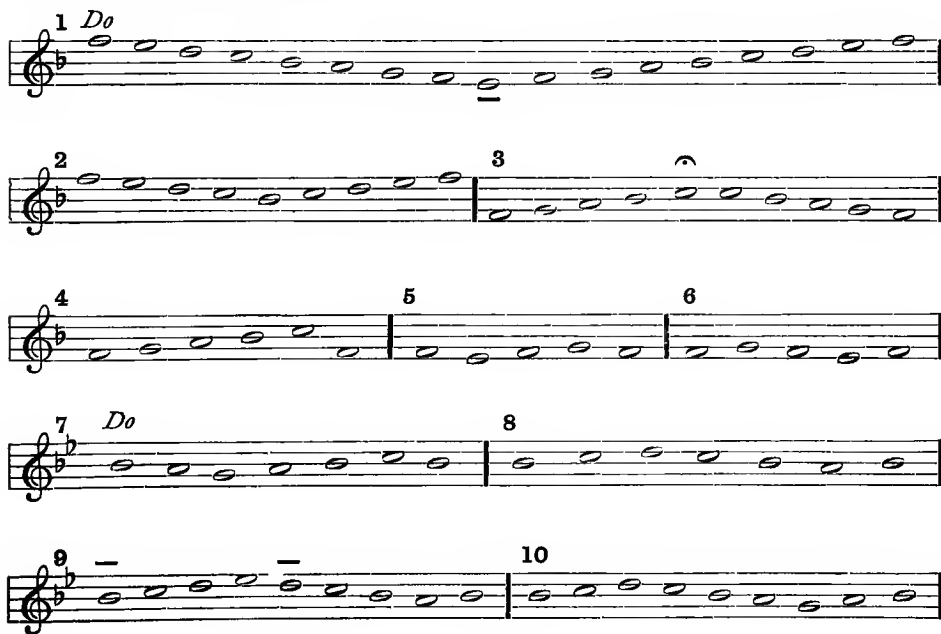






## MATERIAL FOR ORAL TONAL DICTATION

The teacher sings with a neutral syllable. The pupil responds, singing the syllable names.



Musical notation for dictation exercise 16, measures 11-20. The key signature is three sharps (F#, C#, G#). The notation is as follows:

- Measure 11: *D<sub>0</sub>* (D4), E4, F#4, G#4, A4, B4, C5. Bar line.
- Measure 12: D4, E4, F#4, G#4, A4, B4, C5. Bar line.
- Measure 13: D4, E4, F#4, G#4, A4, B4, C5. Bar line.
- Measure 14: D4, E4, F#4, G#4, A4, B4, C5. Bar line.
- Measure 15: D4, E4, F#4, G#4, A4, B4, C5. Bar line.
- Measure 16: D4, E4, F#4, G#4, A4, B4, C5. Bar line.
- Measure 17: D4, E4, F#4, G#4, A4, B4, C5. Bar line.
- Measure 18: D4, E4, F#4, G#4, A4, B4, C5. Bar line.
- Measure 19: D4, E4, F#4, G#4, A4, B4, C5. Bar line.
- Measure 20: D4, E4, F#4, G#4, A4, B4, C5. Bar line.

## MARCH

### WRITTEN METRIC DICTATION

The teacher should remember:

1. That the rhythmic sense is quite as essential as tone perception in music reading.
2. That many pupils are just as deficient in the ability to appreciate meter and rhythm as the monotones are in the power to match tones.
3. That regular and systematic practice is necessary to awaken and develop the sense of rhythm.

The uncertainty with which the problems of meter and rhythm are commonly presented, naturally and inevitably results in a like indefiniteness and weakness on the part of the pupil. The expression, "It is the time that bothers me," reveals the usual condition among readers of music. Since the problems of meter and rhythm are few and comparatively simple, this unfortunate condition is entirely unnecessary and disappears wherever there is a teacher who presents this side of the subject clearly and definitely.

The rhythmic sense may be developed in various ways outside of the music class. Marching, dancing, and various games are quite as effective as singing in awakening a feeling for rhythm.

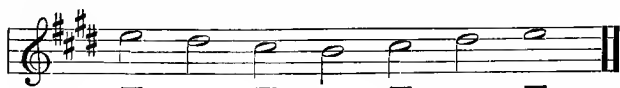
It is assumed that the class has had daily practice in beating two and three part measure, and in recognizing the meter of simple songs.

This oral training is now to be supplemented by the representation of meter and rhythm.

The following phrases are to be placed upon the blackboard **without bars or meter signature.**

Before singing the phrase, the teacher asks the class to try and find the kind of measure as they beat; that is, to discover whether the measure is "in twos" or "in threes" and which tones are strong. She then sings the melody to the syllable *loo*, and the class responds, singing the syllable names.

A pupil volunteers to indicate the accented beat with a dash, thus:



The bars are then placed, including the double bar at the end; also the upper figure (2) in the meter signature.

It is a trite rule of teaching that the pupil should not be told what he can readily discover for himself. The habitual breaking of this rule is poor teaching, destructive alike to interest and attention. In this written dictation, for example, the skillful teacher will lead the pupil to discover several things, besides the kind of measure, viz.—

1. The place and use of the bar.
2. The significance and use of the double bar.
3. The meaning of the upper figure in the measure signature.

When the representation is complete, some one will volunteer to sing, or the whole class may sing, always after opportunity has been given to "get the thought" by silent singing.

#### MATERIAL FOR WRITTEN METRIC DICTATION

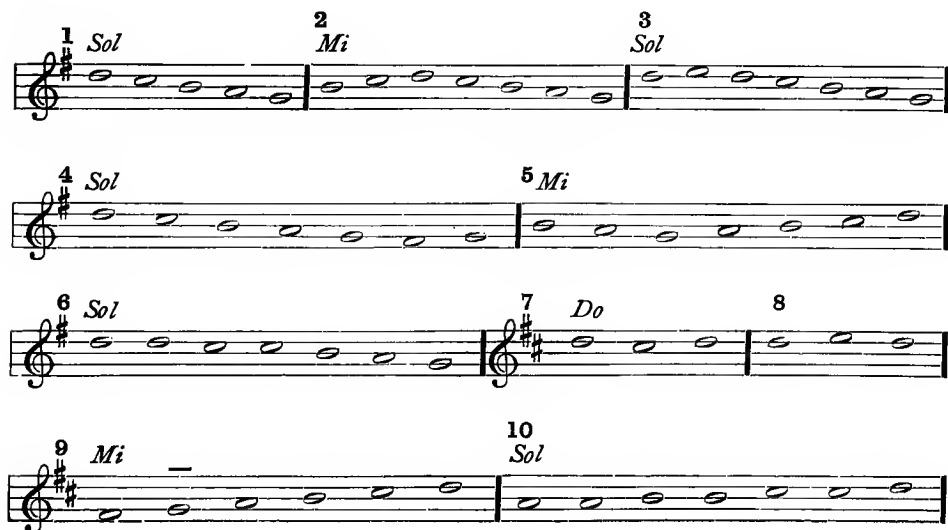
Note. It will be observed that this written metric dictation includes oral tonal dictation, the pupil recognizing and singing the tones before he represents the accent and meter.





### MATERIAL FOR ORAL TONAL DICTATION

Heretofore the first of each group of tones has been *do*. By listening to the group as a whole, the pupil will learn to recognize the first tone when it is other than *do*. The class should sound *do* before the teacher sings.



11 *Do* 12 13 *Sol*

14 *Do* 15 *La*

16 17 *Mi*

18 *Sol* 19 *Mi*

20 *Sol*

The musical notation consists of five staves. The first staff contains measures 11, 12, and 13. The second staff contains measures 14 and 15. The third staff contains measures 16 and 17. The fourth staff contains measures 18 and 19. The fifth staff contains measure 20. The key signature is D major (two sharps). The notes are: 11: D4, E4, F#4, G4; 12: A4, B4, C5, D5; 13: E5, D5, C5, B4; 14: A4, G4, F#4, E4; 15: D5, C5, B4, A4; 16: G4, F#4, E4, D4; 17: E4, D4, C4, B3; 18: A3, G3, F#3, E3; 19: D4, C4, B3, A3; 20: G3, F#3, E3, D3.

### MATERIAL FOR WRITTEN TONAL DICTATION

The teacher should draw the staff, place the clef, key signature, and the note representing *do*. After the writing is completed, the groups should be sung, the pupil first having opportunity to "get the thought" before he sings aloud.

1 2 3

4 5 6

7 8 9

The musical notation consists of three staves. The first staff contains measures 1, 2, and 3. The second staff contains measures 4, 5, and 6. The third staff contains measures 7, 8, and 9. The key signature changes: D major (two sharps) for measures 1-3, D minor (two flats) for measures 4-6, and D major (two sharps) for measures 7-9. The notes are: 1: D4, E4, F#4, G4; 2: A4, B4, C5, D5; 3: E5, D5, C5, B4; 4: A4, G4, F#4, E4; 5: D5, C5, B4, A4; 6: G4, F#4, E4, D4; 7: G4, F#4, E4, D4; 8: C5, B4, A4, G4; 9: F#4, E4, D4, C4.

10 11

12 13

14 15

16

The image shows a musical score for a march, consisting of six measures of music. The music is written on a single staff in treble clef, with a key signature of one sharp (F#). The measures are numbered 10 through 16. Measures 10 and 11 are the first line, measures 12 and 13 are the second line, measures 14 and 15 are the third line, and measure 16 is the fourth line. The music consists of eighth notes and quarter notes, with a final double bar line at the end of measure 16.



## APRIL

### ORAL TONAL DICTATION

The teacher should sing with a neutral syllable and the pupil respond, singing the syllable names. Individual recitation should be carried on as practiced in the reading class.

The image displays 20 numbered musical exercises for oral tonal dictation, arranged in five rows of four. Each exercise is written on a single staff in treble clef. Exercises 1, 7, and 17 are in D major (one sharp). Exercises 2, 3, 4, 5, 6, 8, 9, 10, 11, 12, 13, 14, 15, 16, 18, 19, and 20 are in B major (two sharps). Exercises 1 and 7 are marked with the syllable *Do*. Exercises 13 and 14 are marked with the syllables *Sol* and *Mi* respectively. The exercises consist of short melodic phrases, some of which are repeated or varied across the exercises. For example, exercise 1 is a four-note phrase in D major, while exercise 20 is a more complex phrase in B major.

## ORAL METRIC DICTATION

( Combined with Oral Tonal Dictation )

The phrases should be sung by the teacher to a neutral syllable and with a strong accent, the pupils listening and beating. The pupils still marking the tempo, respond by singing with the syllables and trying to discern the meter. Individual and class recitation should be alternately employed.

1 *Do*

2

3

4 *Do*

5

6

7 *Do*

8

9

10 *Do*

## MATERIAL FOR WRITTEN TONAL DICTATION

To be written on the blackboard by the pupil after he has recognized and sung the tones.

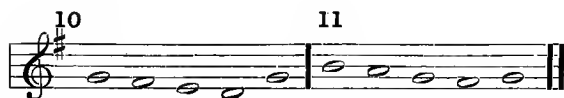
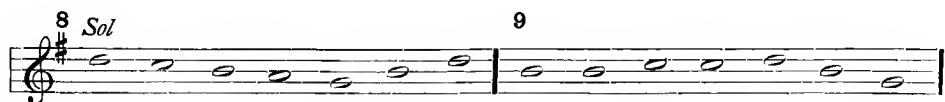
1 *Do*

2

3

4

5 *Mi*



## MAY

### MATERIAL FOR ORAL TONAL DICTATION

The teacher sings to the syllable *loo*. The pupils respond, singing the syllable names.

The image displays 20 numbered musical exercises on a single staff, each consisting of a sequence of notes. The exercises are organized into groups based on their starting notes and key signatures:

- Exercises 1-8:** Start on *Do* (C4) in the C major key signature (no sharps or flats).
  - Exercise 1: *Do*
  - Exercise 2: (C4 to D4)
  - Exercise 3: (C4 to E4)
  - Exercise 4: (C4 to F4)
  - Exercise 5: (C4 to G4)
  - Exercise 6: (C4 to A4)
  - Exercise 7: (C4 to B4)
  - Exercise 8: (C4 to C5)
- Exercises 9-13:** Start on *Sol* (G4) in the G major key signature (one sharp: F#).
  - Exercise 9: *Sol*
  - Exercise 10: (G4 to A4)
  - Exercise 11: (G4 to B4)
  - Exercise 12: (G4 to C5)
  - Exercise 13: (G4 to D5)
- Exercises 14-17:** Start on *Do* (C4) in the D major key signature (two sharps: F#, C#).
  - Exercise 14: *Do*
  - Exercise 15: (C4 to D4)
  - Exercise 16: (C4 to E4)
  - Exercise 17: (C4 to F4)
- Exercises 18-19:** Start on *Do* (C4) in the E major key signature (three sharps: F#, C#, G#).
  - Exercise 18: *Do*
  - Exercise 19: (C4 to D4)
- Exercise 20:** Starts on *Do* (C4) in the E major key signature (three sharps: F#, C#, G#), marked *Quickly*.

## MATERIAL FOR WRITTEN TONAL DICTATION

To be written on the blackboard by the pupil after he has recognized and sung the tones.

1 *Do*

2

3

4

5 *Do*

6

7 *Sol*

8

9 *Do*

10

11

12

13

The exercises consist of 13 numbered musical staves, each containing a sequence of notes. Exercises 1, 5, and 9 are marked with 'Do'. Exercises 7 and 13 are marked with 'Sol'. The staves are arranged in five rows: the first row contains exercises 1, 2, and 3; the second row contains 4 and 5; the third row contains 6 and 7; the fourth row contains 8, 9, and 10; and the fifth row contains 11, 12, and 13.

## ORAL METRIC DICTATION

The teacher should sing the following songs with a marked, swinging rhythm, taking care to avoid indicating the accent. The class will beat and listen carefully, trying to discern the meter. During the month, each of the excerpts, and other familiar songs in two and three part measure, should be employed in this way.

## AMERICA

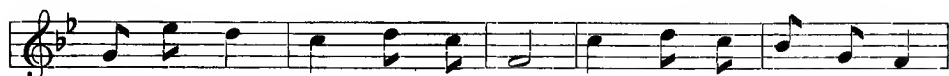
The musical notation for 'America' is on a single staff in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, ending with a double bar line and a repeat sign.

My coun-try, 'tis of thee, Sweet land of lib - er - ty, Of thee I sing.

## HOW CAN I LEAVE THEE

The musical notation for 'How Can I Leave Thee' is on a single staff in 2/4 time. It begins with a treble clef and a key signature of two flats (Bb and Eb). The melody consists of quarter and eighth notes, ending with a double bar line.

How can I leave thee! How can I from thee part! Thou on - ly

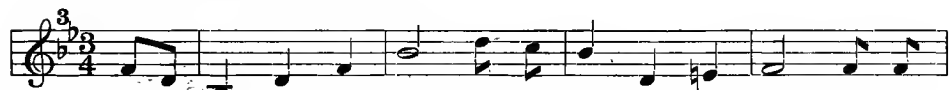


hast my heart, Sis ter, be - lieve. Thou hast this soul of mine



So close - ly bound to thine, No oth - er can I love, Save thee a - lone.

### STAR-SPANGLED BANNER



Oh! say, can you see by the dawn's ear - ly light, What so

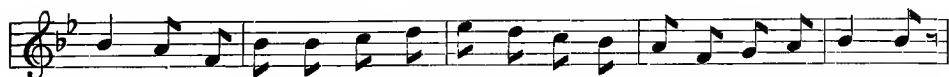


proud - ly we hailed at the twi-light's last gleam - ing?

### YANKEE DOODLE



1. Father and I went down to camp, A long with Cap 'n
2. And there I saw a cop - per gun Large as a log of



Good - in', And there we saw the men and boys, As thick as has - ty pud - din'.  
ma - ple; They tied it to a lit - tle cart, A load for fa - ther's cat - tle.



Yan - kee Doo - dle, keep it up, Yan - kee Doo - dle dan dy,



Mind the mu - sic and the step, And with the girls be han - dy.

## DIXIE

5

I wish I was in de land ob cot - ton, Old times dar am  
not for - got - ten, Look a - way, look a - way, look a - way, Dix - ie land.

## JOHN BROWN HAD A LITTLE INDIAN

6

John Brown had a lit tle In dian, John Brown  
had a lit tle In - dian, John Brown had a lit - tle In - dian,  
One lit - tle In - dian boy. One lit - tle, two lit tle,  
Ten lit - tle, nine lit tle,  
three lit tle In dians, Four lit tle, five lit tle,  
eight lit tle In dians, Seven lit tle, six lit tle,  
six lit tle In dians, Seven lit tle, eight lit tle,  
five lit tle In dians, Four lit tle, three lit tle,  
nine lit tle In dians, Ten lit tle 'In - dian boys.  
two lit tle In - dians, One lit - tle In - dian boy.



## JUNE

### ORAL TONAL DICTATION

The pupil sings, using the syllable names, after recognizing the tones sung by the teacher to a neutral syllable.

The musical notation for the song 'JUNE' is written in G major (one sharp) and 4/4 time. It consists of 14 measures, numbered 1 through 14. The notation is as follows:

- Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4-G4 (beamed eighth notes), F#4 (quarter).
- Measure 2: E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter).
- Measure 3: F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter).
- Measure 4: G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter).
- Measure 5: A1 (quarter), B1 (quarter), C2 (quarter), D2 (quarter), E2 (quarter), F#2 (quarter).
- Measure 6: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter).
- Measure 7: F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter).
- Measure 8: E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Measure 9: B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).
- Measure 10: C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter).
- Measure 11: D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter).
- Measure 12: E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter).
- Measure 13: F#1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter), B0 (quarter), A0 (quarter).
- Measure 14: G0 (quarter), F#0 (quarter), E0 (quarter), D0 (quarter), C0 (quarter), B0 (quarter).



## SECOND YEAR

### INTRODUCTION

The teacher should not forget that this tone and rhythm study is only one side of the work in primary music. The development which comes from the singing of songs is vitally important. Without this, the training in music is one-sided and mechanical. Only through the proper singing of suitable songs will a love and appreciation of the beautiful in music be awakened and cultivated. It is also by means of song that the rhythmic and tonal sense is quickened and developed.

It is all-important that correct habits of tone production be acquired during the first year in school, and that the head tone which is so delightful in children's singing, shall be preserved and not allowed to deteriorate. To attain this vitally important result, the teacher must maintain the same standard in all the singing. The tone quality should be just as good for the singing of the dictation and sight reading material as for the rote songs. The teacher must have the ability to discriminate between good and bad tone production, and the skill to eliminate bad tonal conditions. Any successful teacher who is not tone deaf, has the capacity to learn to do this, but it requires special training under an expert, and cannot be gained from reading only.

All who teach singing to children should know, and never for one moment forget:

1. That before maturity, children should sing with the light, flute-like, head voice, common to all normal children.
2. That the thick, heavy, lower voice should be used sparingly or be avoided altogether.

3. That music teaching in the public schools where a harsh, strident, throaty, unmusical and unpleasant tone is tolerated, does more harm than good and is a positive menace to the voices of children.

4. That it is the solemn duty of every teacher who attempts to teach singing to children, to prepare herself to give safe and intelligent instruction.

5. That in the matter of tone production, example is stronger than precept, and, therefore, the quality of tone used by the teacher, both in the singing class and throughout the day, is an important factor in producing good or bad results.

6. That owing to its technical character, vocal music in the schools requires skillful supervision, without which it is extremely unwise to make any attempt to teach the subject.

•

## SEPTEMBER

The following material in oral and written tonal dictation is in the nature of a review, and is intended to overcome the inertia resulting from the long vacation.

The teacher sings with the syllable *loo*. The pupil responds, singing the Latin syllables. (Never allow the pupil to answer by **speaking** the syllable names. It is the tone, not the name, that is most important.)

### MATERIAL FOR ORAL TONAL DICTATION

The image displays 16 musical exercises for oral tonal dictation, arranged in five rows. Each exercise is written on a single staff in G major (one sharp, F#) and 2/4 time. The exercises are numbered 1 through 16. Exercises 1-4 are on the first row, 5-7 on the second, 8-10 on the third, 11-12 on the fourth, and 13-16 on the fifth. Each exercise consists of a sequence of eighth and sixteenth notes, often with rests, designed to be sung. The exercises are separated by vertical bar lines. Exercises 1, 5, 8, 11, and 13 each begin with a treble clef and a key signature of one sharp (F#).

The image displays musical notation for Series A, consisting of six staves of music. Each staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The notation is as follows:

- Staff 1: Measures 17 and 18. Measure 17 contains a half note E-flat (first space) and a half note B-flat (second space). Measure 18 contains a half note E-flat (first space) and a half note B-flat (second space).
- Staff 2: Measures 19 and 20. Measure 19 contains a half note E-flat (first space) and a half note B-flat (second space). Measure 20 contains a half note E-flat (first space) and a half note B-flat (second space).
- Staff 3: Measures 21 and 22. Measure 21 contains a half note E-flat (first space) and a half note B-flat (second space). Measure 22 contains a half note E-flat (first space) and a half note B-flat (second space).
- Staff 4: Measures 23 and 24. Measure 23 contains a half note E-flat (first space) and a half note B-flat (second space). Measure 24 contains a half note E-flat (first space) and a half note B-flat (second space).
- Staff 5: Measures 25 and 26. Measure 25 contains a half note E-flat (first space) and a half note B-flat (second space). Measure 26 contains a half note E-flat (first space) and a half note B-flat (second space).
- Staff 6: Measures 27 and 28. Measure 27 contains a half note E-flat (first space) and a half note B-flat (second space). Measure 28 contains a half note E-flat (first space) and a half note B-flat (second space).

A more intimate knowledge of the scale should now be acquired. The pupil should gain the power to sing the scale, or any part of the scale, with a frequent change in the pitch of *do*.

In giving Series A, on the following page, the teacher sounds *do* (E flat, fourth space), and directs the pupils to sing *do ti la sol fa*, and to hold the last tone. While they sustain the *fa*, she directs them to call the tone *do* and to sing *do re mi fa sol*.

The syllable is now changed to *do* (E flat) and the class directed to sing *do ti la ti do*. The last tone should be the same pitch as the first. While the class holds the last tone, the teacher sounds E flat again to test the pitch.

(The representation is for the teacher only.)

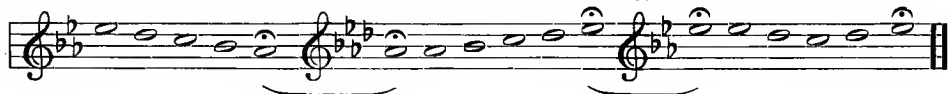
# Series A:

Teacher.—

"Sing *do, ti, la, sol, fa*. Sing, *do, re, mi, fa, sol*. Sing *do, ti, la, ti, do*."

Call this tone *Do*.

Call this tone *Do*.



Pupils must be led to think the scale from the new pitch **before they sing**. They will soon realize that the solution depends entirely on the power to think the scale from the new starting place, and that the most important point is the **relation** of the tones to each other.

In the same manner as above, the teacher will direct and the class will sing as follows:

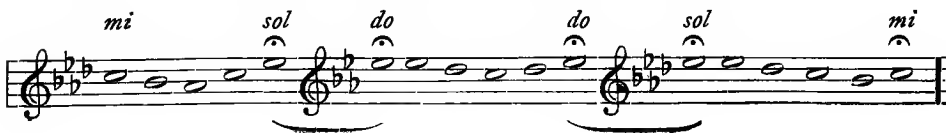
## Series B: (By direction as in Series A.)



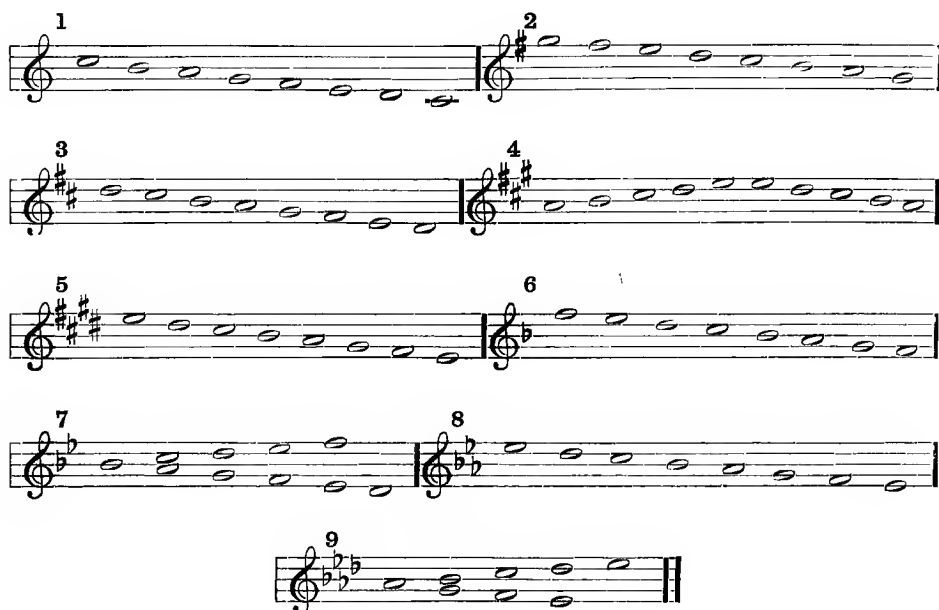
## Series C: (By direction, as in Series A and B.)



## Series D: (By direction, as in Series A, B and C.)



This, and all other problems in ear training, should be presented orally first, as before directed. This oral work should be followed by singing from the representation, the teacher directing with a pointer, using the scale written on the chart or blackboard with the different signatures, thus:



The material given orally in Series A, B, C and D, may be sung from these different representations of the scale, the teacher using a pointer and changing from one key to another, the class sustaining the tone and changing the syllable as before.

#### BLACKBOARD WRITING

There will be found some pupils in the class who do not write well on the blackboard. The time usually given to written tonal dictation will this month be devoted to the improvement of the blackboard writing. The teacher should insist:



1. That the chalk be held lightly between the thumb on the one side, and the first, second and third fingers on the other, and almost flat against the blackboard. (This will eliminate the disagreeable, squeaking noise.)

2. That the notes, clef, signatures, bars, etc., be made with a rapid, free arm movement.




3. That the hand does not rest against the blackboard.

Much valuable time can be saved during the present and subsequent years by giving sufficient attention to the mechanical side of blackboard writing, to insure rapid, easy and legible work.


The teacher should stimulate and encourage the pupil's ambition to write his name, and all written lessons, neatly and legibly. It is highly important that the teacher's work on the blackboard shall be worthy of imitation. It will surely be imitated whether good or bad. Hurred, scribbled, illegible blackboard writing by either teacher or pupil, is most unfortunate and ill-advised.

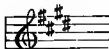
After drawing a staff the entire length of the blackboard, send as many pupils to the board as can work comfortably, and direct the pupils at the desks to work with pen or pencil, and paper.


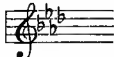
Practice drawing the clef, beginning with a down stroke, thus: (1)

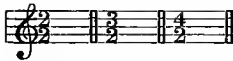
, another down stroke (2) ,  calling attention to the end-

ing on the second line, stating that the clef was originally a letter **g** placed on the second line to locate the pitch **g**, and that the printers and engravers have gradually changed it to its present form in the effort to make it more ornamental. A few minutes' rapid practice by the entire class will result in marked improvement.

Practice making the sharp, clearly stating the fact that the first one is always **F#** on the top line  and that the others are placed

by counting **down four**, and **up five**, each sharp a little to the right of the preceding one, thus: 

In like manner, practice making the flat. The first one is always B flat  on the third line, and the others are located by counting **up four** and **down five**, thus: 

Practice placing the meter signature, each figure filling two spaces,  Notes, rests, bars, etc., should be written rapidly and neatly, as a **writing lesson**. All of this work co-ordinates with the writing and drawing. Improvement in neatness and legibility of the music writing and in the freedom and facility of movement, will be equally helpful to the written lessons in arithmetic and language.


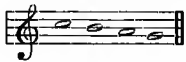
**OCTOBER**  
**LARGER INTERVALS**  
(Skips)

It is assumed that the pupil can now hear the scale tones without audibly singing the scale. When he sees the representation, he hears (thinks) the tones. Or, if the teacher sounds *do* and asks him to sing the scale or a scale exercise silently, the thought is as definite as though he repeated to himself a line of a familiar poem.

Therefore, the pupil can "read music," can "get the thought from the representation," just as definitely (and surely) as he can read a sentence in the mother tongue, but with the same limitations. He cannot and is not asked to read sentences containing new words, the sound and meaning of which he does not know. Likewise, he should not be asked to read melodies containing new intervals or rhythms, the sound and swing of which are unknown to him.

In each language, the sight reading is limited to the vocabulary. As in Primary Reading, a mastery of the sounds of the vowels and consonants gives the power to pronounce new words, so in music, a mastery of the scale carries with it the power to recognize and sing new intervals.

Rhythmic problems are to be deferred until the solution of the tonal problems is advanced.

The main problem now is the mastery of larger intervals (skips). The pupil should be led to think of these as the scale with one or more tones omitted. For example,  is simply  with *ti* and *la* omitted. If a pupil fails to sing *do sol* correctly, he should correct the mistake by thinking the intervening tones.

The eye will now be used to aid the pupil; first, to learn to think the intervening tones; second, to acquire the habit of thinking of the skips as a part of the scale with one or more tones omitted.

The material for interval study should be used as follows:

1. Place several of the exercises on the blackboard. While the teacher points to the notes, half of the class sing **all** the tones, and half sing only from the large notes, singing the others silently. (Each division should do both ways alternately.)
2. The class sing the tones represented by the large notes, firmly, and sing the tones represented by the smaller notes, softly.
3. Sing the tones represented by the large notes and think the tones represented by the small notes.
4. Two pupils (instead of the entire class) sing as directed above.
5. Individual singing by the pupil as the teacher (or a pupil) points. The teacher will gradually quicken the movement of the pointer as the pupil is able to think the intervening tones more rapidly and surely.

### MATERIAL FOR INTERVAL STUDY

To be copied on the blackboard.

The musical notation consists of eight exercises, numbered 1 through 8, written on a single staff in G major (one sharp). The tempo/mood is indicated as "Slowly and steadily".

- Exercise 1:** A scale starting on G4, moving up stepwise to D5, with a fermata over the final D5.
- Exercise 2:** A scale starting on G4, moving up stepwise to D5, with a fermata over the final D5.
- Exercise 3:** A scale starting on G4, moving up stepwise to D5, with a fermata over the final D5.
- Exercise 4:** A scale starting on G4, moving up stepwise to D5, with a fermata over the final D5.
- Exercise 5:** A scale starting on G4, moving up stepwise to D5, with a fermata over the final D5.
- Exercise 6:** A scale starting on G4, moving up stepwise to D5, with a fermata over the final D5.
- Exercise 7:** A scale starting on G4, moving up stepwise to D5, with a fermata over the final D5.
- Exercise 8:** A scale starting on G4, moving up stepwise to D5, with a fermata over the final D5.

(Point to each note)

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

Measures 25, 26, 27, and 28 are written on a single treble staff. Measure 25 begins with a treble clef and a key signature of two sharps (F# and C#). The melody consists of eighth notes: D4, E4, F#4, G4, A4, B4, C5, and D5. Measure 26 continues with E4, D4, C4, B3, A3, G3, F#3, and E3. Measure 27 continues with D3, C3, B2, A2, G2, F#2, E2, and D2. Measure 28 continues with C2, B1, A1, G1, F#1, E1, D1, and C1. The piece concludes with a double bar line and repeat dots.

## MATERIAL FOR ORAL TONAL DICTATION

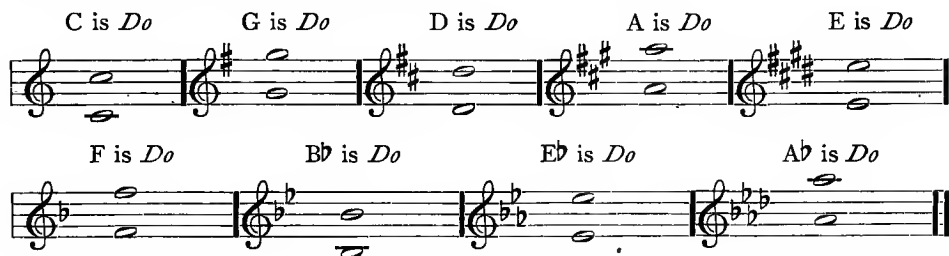
The teacher sings with the syllable *loo*. The pupil responds, singing the syllable names.

Measures 1 through 12 are written on a single treble staff. Measures 1-4 are in a key signature of two sharps (F# and C#). Measures 5-8 are in a key signature of three sharps (F#, C#, and G#). Measures 9-12 are in a key signature of one flat (Bb). The melody for each measure is as follows:  
1: D4, E4, F#4, G4, A4, B4, C5, D5  
2: E4, D4, C4, B3, A3, G3, F#3, E3  
3: D3, C3, B2, A2, G2, F#2, E2, D2  
4: C2, B1, A1, G1, F#1, E1, D1, C1  
5: D4, E4, F#4, G4, A4, B4, C5, D5  
6: E4, D4, C4, B3, A3, G3, F#3, E3  
7: D3, C3, B2, A2, G2, F#2, E2, D2  
8: C2, B1, A1, G1, F#1, E1, D1, C1  
9: D4, E4, F4, G4, A4, B4, C5, D5  
10: E4, D4, C4, B3, A3, G3, F4, E4  
11: D4, C4, B3, A3, G3, F4, E4, D4  
12: C4, B3, A3, G3, F4, E4, D4, C4  
The piece concludes with a double bar line and repeat dots.



## WRITTEN TONAL DICTATION

The pupil should now place the clef and the key signature, and the note representing *do*. The staff, clef and key signatures should be placed at the top of the blackboard and remain throughout the year in full view of the school, thus:



If there is no available blackboard space, place the above on heavy manilla paper and hang on the wall.

The teacher should avoid speaking of “the scales.” The pupils know but one scale (not nine), which may begin on any line or space of the staff. “The scale from D,” or “the scale from B flat,” is the correct expression to use.

## EXERCISES FOR WRITTEN DICTATION

To be used as follows:

A staff is drawn on all available blackboard space, with various keys indicated, thus:



A pupil occupies each space at the board and places the key signature indicated. After the teacher sings the exercise with a neutral syllable, each writes. After writing, a pupil is asked to sing the exercise he has written.

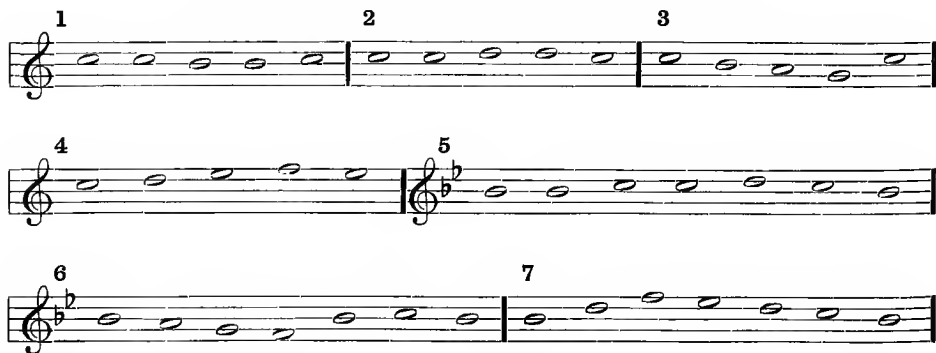
Drilling on signatures, or letters on the staff, apart from their practical application, is unwise. Provided the teacher **constantly names all terms and signs as she uses them, the pupil will learn the letters and signatures and all other signs used in musical notation, as he learns words, by using them in their proper connection.** Furthermore, the pupil has a motive and interest in learning that for which he finds practical use.

### WRITTEN TONAL DICTATION

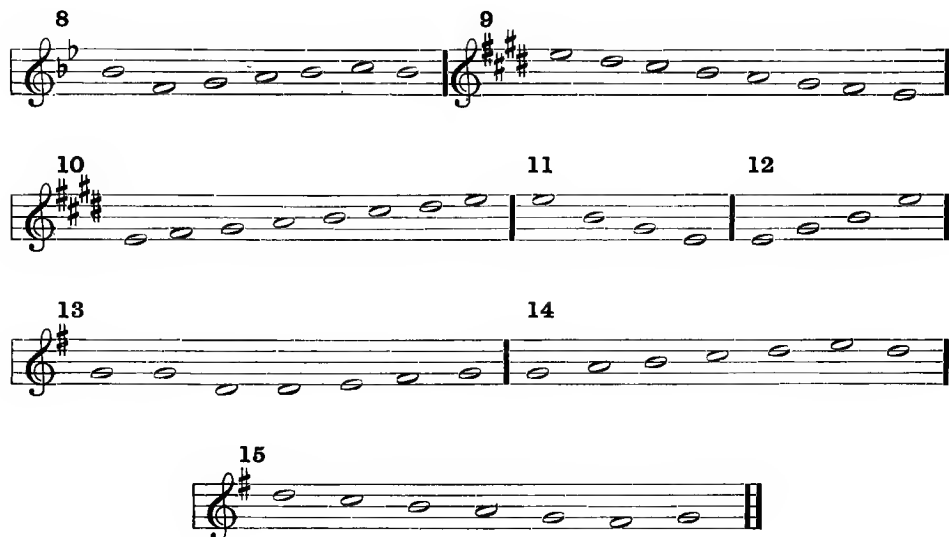
The material given below should be used as follows:

1. A pupil recognizes and sings the group of tones sung by the teacher to a neutral syllable.
2. The pupil places the key signature and writes the exercise on the blackboard.
3. After several groups have been written, a pupil sings them, always after opportunity is given to "get the thought" silently.

### MATERIAL FOR WRITTEN TONAL DICTATION







### METRIC DICTATION

Each figure of the measure signature (measure sign) has a meaning entirely independent of the other. The upper figure shows the number of beats in the measure. The lower figure indicates the kind of note that has one beat.

The material is to be used as follows:

1. Place one or more of the melodies upon the blackboard, without bars or measure signature.
2. Sing the melody to a neutral syllable while the pupils beat and try to discover the kind of measure.
3. A pupil indicates the accent by placing a dash under the accented note. While doing this the pupil may count each measure audibly, and indicate with the chalk, how many beats each note and rest is to receive. The bars are then drawn and the measure signature placed, the pupil again counting.
4. Use the melody for sight reading.

## MATERIAL FOR METRIC DICTATION

1

2

3

4

5

6

7

## NOVEMBER

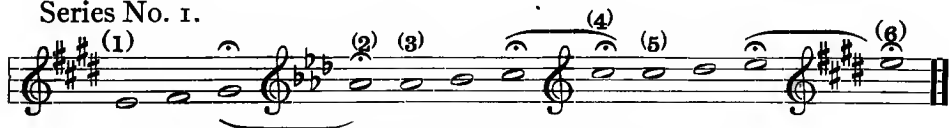
It is of the greatest importance that children sing "in tune." Constant "flatting" the pitch results in the habit of wrong thinking of the scale tones. If the class does not stay to the pitch, the first and most important duty of the supervisor and teacher is to discover and remove the cause of the difficulty. "Keeping the pitch" is entirely practicable in school singing, provided certain essential conditions are maintained:

1. The use of the light, flutelike "head" tone common to all normal children.
2. Constant use of a chromatic pitch pipe.
3. Prompt correction of false intonation (singing "out of tune"), and, therefore, avoidance of the habit of thinking the wrong pitch.

### ORAL DICTATION

The use of the following series is intended to make clear to the class and to the teacher whether or not the singing is in tune. It will be noticed that the last tone is just an octave above or below the first.

Series No. 1.



The teacher sounds E on the pitch pipe and says:

(1) "Sing *do re mi* and hold the last tone until you are directed to sing again."

While the pupils hold the tone, she says:

(2) "Call this tone *do*."

- (3) Sing *do re mi*.
- (4) Call this tone *do*.
- (5) Sing *do re mi*.
- (6) Call this tone *do*."

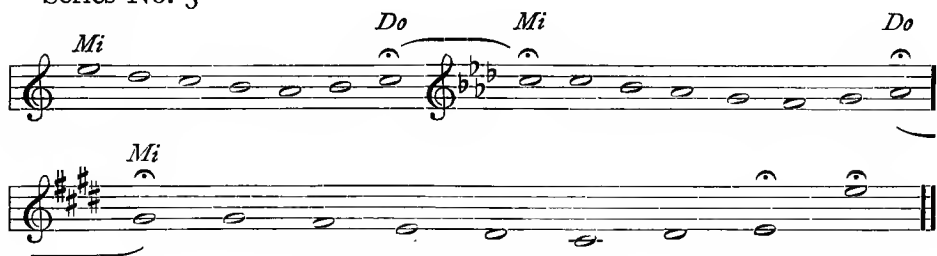
While this last tone (E) is held, the teacher sounds E on the pitch pipe.

If the pupils are below the pitch it is clearly evident to all that *do re mi* has been falsely sung.

Series No. 2. To be given in the same manner as No. 1.



Series No. 3



### INTERVAL STUDIES

See directions on page 40.

Go slowly at first, and remember that the all-important object is to cause the pupil to *think* (sing silently) the intervening tones indicated by the small notes. Although the thinking of these intervening tones is of vital importance and is the key to all true progress, it is not at all difficult, provided the teacher conducts the exercise properly.

Take a slow, steady tempo at first. Later, the pupil will be able to sing the intervals more rapidly. Finally, the teacher will take a quicker tempo and point to the large notes only.

Certain tones of the scale are closely related and strongly influenced by adjacent tones. For example, *ti do* are almost "welded together," their relation is so close. *Ti* very strongly leads to *do*. Likewise, *fa* has a strong tendency leading to *mi*.

The pupil should be led to think of the two related tones as one idea.

### INTERVAL STUDIES

To be copied on the blackboard.

Sing aloud the tones represented by the large notes. Sing silently (think) the tones represented by the small notes.

The musical notation consists of 14 numbered exercises on a single staff in G major (one sharp). The exercises are as follows:

- 1. A half note G, followed by a dotted half note G.
- 2. A dotted half note G, followed by a half note G.
- 3. A dotted half note G, followed by a half note G.
- 4. A dotted half note G, followed by a half note G.
- 5. A dotted half note G, followed by a half note G.
- 6. A dotted half note G, followed by a half note G.
- 7. A dotted half note G, followed by a half note G.
- 8. A dotted half note G, followed by a half note G.
- 9. A dotted half note G, followed by a half note G.
- 10. A dotted half note G, followed by a half note G.
- 11. A dotted half note G, followed by a half note G.
- 12. A dotted half note G, followed by a half note G.
- 13. A dotted half note G, followed by a half note G.
- 14. A dotted half note G, followed by a half note G.

## SEQUENTIAL SCALE STUDIES

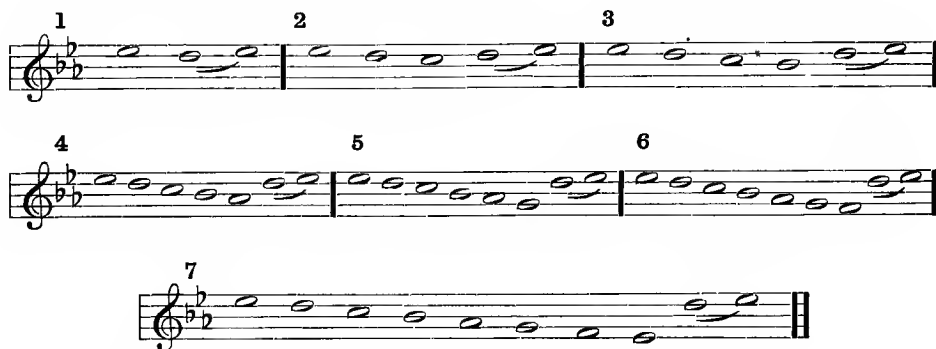
The following series of tone groups are sequential and should be completed by the pupil after the teacher has called for one or two groups, as indicated.

Each pupil should learn to sing both series rapidly and freely with the syllable names, singing each group as one thought, pausing to breathe between groups. *Ti do* are closely associated in each group.

Teacher: "Sing *do ti do*. Sing *do ti la ti do*. Sing *do ti la sol ti do*."

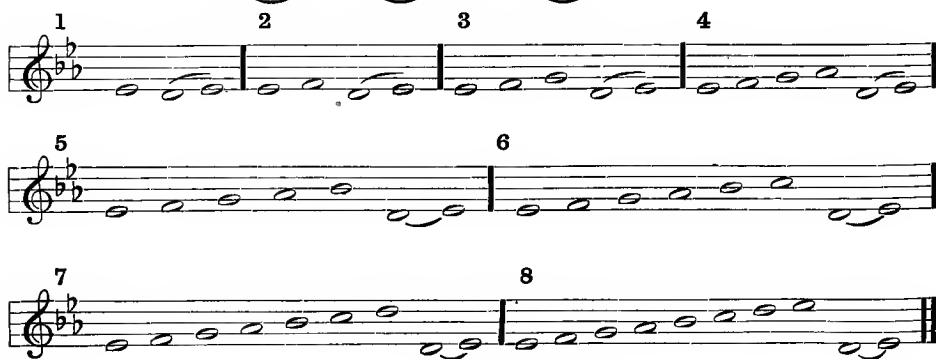
## Series A:

Teacher: "Sing, *do ti do*. Sing, *do ti la ti do*. Sing, *do ti la sol ti do*."



## Series B:

Teacher: "Sing, *do ti do, do re ti do, do re mi ti do*."



## MATERIAL FOR ORAL TONAL DICTATION

The teacher sings with a neutral syllable. The pupil responds, singing the syllable names.

Twelve musical exercises for oral tonal dictation, arranged in six pairs. Each exercise is on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The exercises are numbered 1 through 12. Exercises 1, 3, 5, 7, 9, and 11 begin with a treble clef and a key signature of three sharps. Exercises 2, 4, 6, 8, 10, and 12 begin with a treble clef and a key signature of one sharp (F#). The exercises are as follows:

- 1. Treble clef, key signature of three sharps. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, 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E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-

The musical notation consists of 17 measures, numbered 5 through 17, arranged in five lines. Measures 5, 6, and 7 are on the first line; measures 8, 9, and 10 on the second; measures 11 and 12 on the third; measures 13 and 14 on the fourth; and measures 15, 16, and 17 on the fifth line. The key signature changes from one sharp (F#) in measure 5 to two sharps (F# and C#) in measure 6, and then to one flat (Bb) in measure 10. The notation includes quarter notes, half notes, and whole notes, with rests used to indicate specific durations. Measure 17 ends with a double bar line.

## METRIC DICTATION

Only whole and half notes and the corresponding rests have thus far been employed in the representation. There is no vital objection to the use of the quarter note at the first representation. However, inasmuch as the appreciation of note values is principally a matter of comparison and therefore of judgment, it is obviously best to defer the multiplicity of note values until the pupil has developed somewhat, during the first year and part of the second. Inasmuch as the whole note is simpler to make, encourages freedom of movement in writing, and is also the logical unit of note values, it is employed in the first representations. The half note logically follows, and the two furnish

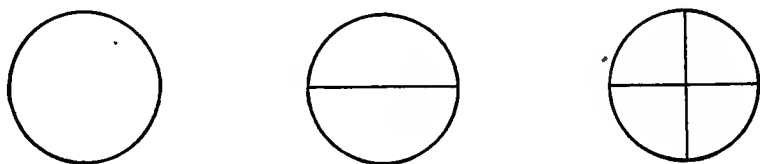


sufficient variety of notes for the simple rhythms so far employed. No difficulty whatever will be found with the new representations unless it be in the mind of the teacher.

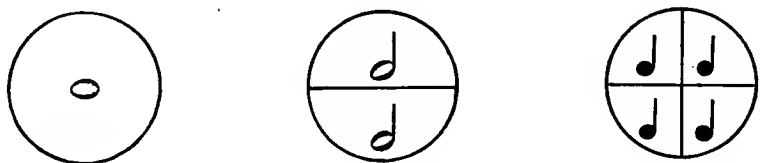
### STUDIES IN RHYTHM

#### Introduction of the Quarter Note and Quarter Rest

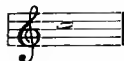
Introduce the quarter note in the following manner: Draw three circles on the blackboard, dividing the second into two, and the third into four equal parts, thus:



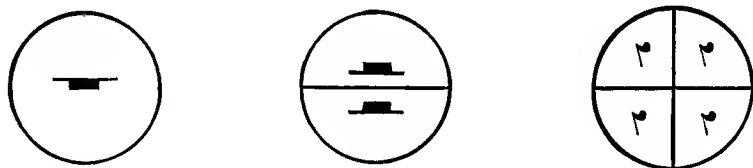
Lead the pupils to designate the first a whole circle; each of the parts in the second, a half circle; and each in the third, a quarter circle. Place in the first, a whole note, in the second, two half notes, and in the third, four quarter notes, thus:



Counting one for each quarter, lead the pupils to discover how many counts should be given to the half and to the whole note.

Let the pupils beat four part measure and sing to *loo* at the pitch , while the teacher points first to circle No. 3, then to No. 2, No. 1, etc.

In the same manner illustrate the relative values of the different rests, thus:



Suggest that the whole rest is so heavy it sinks below the line, and that the quarter rest looks like a figure 7 reversed.

By representing both notes and rests as illustrated above, and pointing first to the notes and then to the rests, the comparative value of the rests may be fixed also.

Beat and sing aloud for the notes; beat and count silently for the rests.

At different times during the month, the material for Rhythm study will be placed on the blackboard and used as follows:

The teacher sounds the key tone and directs the pupils to beat and sing the measure to which she points, using the syllable *loo*, and repeating the measure until she points to another. Do not discontinue this until the pupil can go from a measure to any other without breaking the rhythm.

This is a simple and effective way to fix in the mind the measure value of notes and rests. If the pitch indicated is used and care is exercised to keep a pure "head" tone, the practice will tend to improve the tone quality as well as to fix the note and rest values.

### STUDIES IN RHYTHM

There are two beats in a measure. A quarter note has one beat.

1 *Loo loo loo etc.*

2

3

4

5

6

The image shows six musical exercises for written metric dictation. Each exercise is written on a single staff in treble clef. Exercise 1 is in 2/4 time, with notes and rests marked with 'x' for dictation, and the lyrics 'Loo loo loo etc.' below. Exercise 2 is in 3/4 time. Exercise 3 is in 3/4 time. Exercise 4 is in 2/4 time. Exercise 5 is in 3/4 time. Exercise 6 is in 2/4 time.

### WRITTEN METRIC DICTATION

The material given below should be used as follows:

1. Place upon the blackboard without bars or measure signature. (This should be done before the music period.)
2. Sing with a neutral syllable, while the pupils beat and try to discern the meter. (The teacher should be careful not to indicate the accent by any movement of the hand or body.)
3. Direct a pupil to place a dash under the accented part of the measure and then place the bars and measure signature.
4. Use the completed melodies for individual and class singing, first silently, then aloud.

### MATERIAL FOR WRITTEN METRIC DICTATION

1

2

3

4

5

The image shows five musical exercises for written metric dictation. Each exercise is written on a single staff in treble clef. Exercise 1 is in 2/4 time. Exercise 2 is in 2/4 time. Exercise 3 is in 3/4 time. Exercise 4 is in 2/4 time. Exercise 5 is in 3/4 time.



There is a boat up - on a sea ; It nev - er stops for you and me.

## DECEMBER

The supervisor or principal will provide a blank book in which the records suggested below may be entered and kept for future reference.

Make a list of the names of the pupils in the class. After each name leave room for three columns, thus:

Names	(1) In tune?	(2) Oral Tonal Dictation	(3) Written Tonal Dictation
John Doe	O.K.	Oct. Nos. 1, 2, 3, 4, 5, 6, 7	Nov. Nos. 3, 5, 6, 7 and 9
Richard Roe	Flats the pitch	Oct. 1, 2	Oct. 1, 2, 3

During the month, instead of doing advanced work, make a record of each pupil's standing, based upon three tests:

1. Singing alone Series No. 2 of November Oral Dictation, page 48.
2. Singing alone five or more oral dictation exercises selected from the October or November Series, pages 42 and 51.
3. Singing and writing five written dictation exercises selected from the October or November Series, pages 44 and 51.

## JANUARY

The significance and individuality of each scale tone is due to its relational effect. The following tone groups will not be difficult for the pupils if they are led to think correctly. For example, the key tone is easily kept in mind. If the tone above (*re*), is closely associated in the mind with the key tone (*do*), then the two sounds, *re do*, are as easily recognized as the key tone alone.

The dash over or under the note indicates a slight accent.

The slur suggests the two tones to be "welded" together.

Much of the material for oral tonal dictation is sequential. The teacher should encourage the pupil to form the habit of completing the sequence without direction. For example, the groups from 2 to 7 inclusive, from 8 to 14 inclusive, from 20 to 26 inclusive, are sequential and after two groups are sung, may be completed by the pupil without help from the teacher.

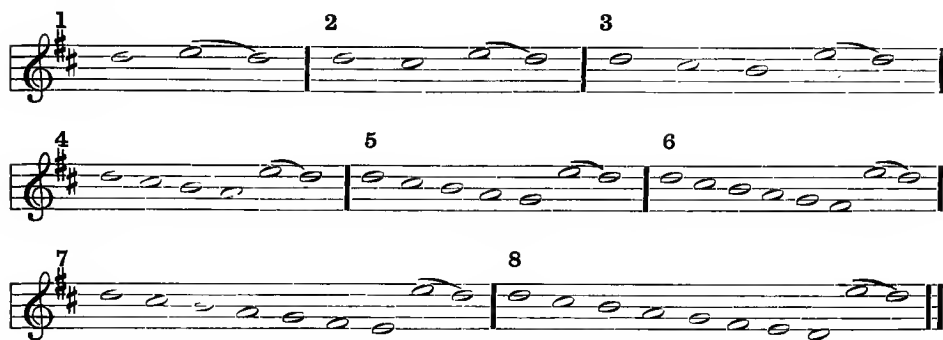
Oral tonal dictation may be sung by direction instead of by imitation. In directing No. 1, the teacher sounds *do* on the pitch pipe and says: "Sing *do re do*." In giving No. 2, "Sing *do ti re do*."

### SEQUENTIAL SCALE STUDIES

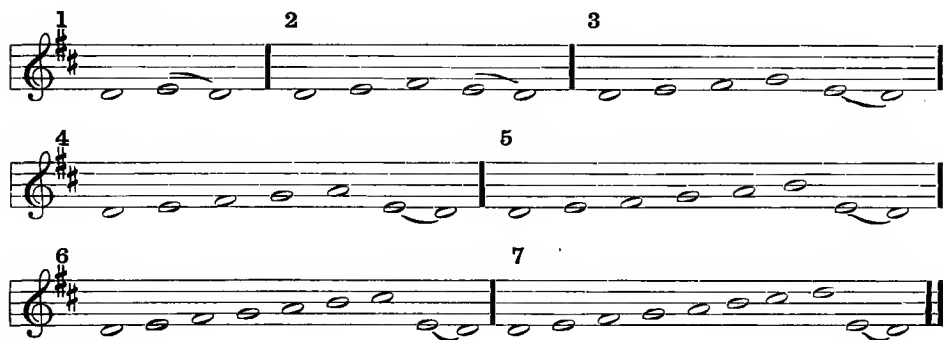
It is important that each singing pupil shall learn to sing these groups rapidly and freely. These studies are intended to give the pupil automatic use of the scale tones. Their use will be continued until the pupil can sing familiar melodies by syllable without the representation; that is, until the tones of familiar tunes are readily known to the pupil. He then really knows the scale.

In the following series, *re do* are "welded" together as one thought.

## Series A:

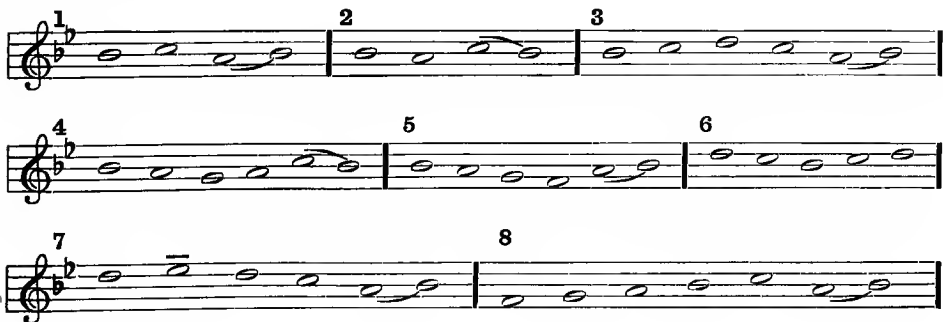


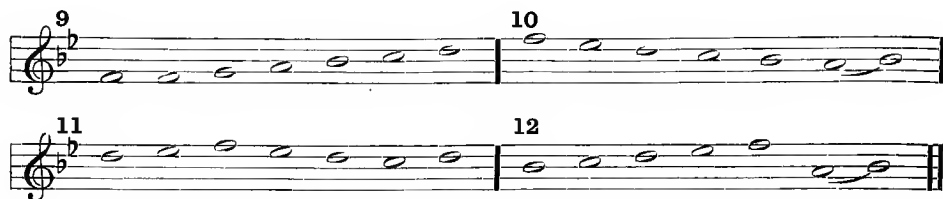
## Series B:



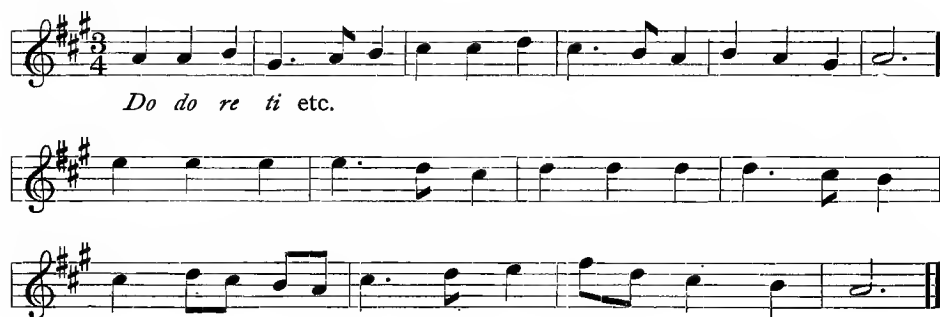
## MATERIAL FOR ORAL TONAL DICTATION

The teacher sings to the syllable *loo*; the pupil responds, singing the syllable names.



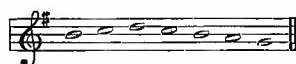


Perhaps the best way to determine the pupil's knowledge of the scale tones is the syllabizing of familiar tunes, without the representation. It is assumed that the pupils know the tune America. Allow all to try to sing the syllables. Do not be satisfied with the results until each singing pupil can syllabize the tune. Some of the pupils will have to learn the syllables to the tune by repeated singing. This is also valuable scale study at this stage.



### WRITTEN TONAL DICTATION

The teacher draws the staff on the blackboard (a staff liner is almost indispensable), and after sounding the *do*, sings with a neutral syllable,

 A pupil responds by singing the syllables and writing the group of notes on the blackboard. After several groups have been written, another pupil is called upon to sing the entire series.

The exercise may be varied in different ways:

1. By several pupils writing at one time in different keys.
2. By the entire class singing the different groups of tones.



3. By the pupil or the class singing while closing the eyes or looking away from the board. The last is a most excellent method, compelling the pupil to "think the tones" before singing.

### MATERIAL FOR WRITTEN TONAL DICTATION

1 2 3 4

5 6 7

8 9 10

11 12

13 14

15 16

17 18

### WRITTEN METRIC DICTATION

Before the lesson begins, one or two of the following melodies should be placed upon the blackboard, without bars or measure signature.

The teacher will sing with a neutral syllable and with strong accent,

the pupils listening and beating. A pupil places a dash under the accented note, afterward placing the bars and the upper figure of the measure signature.

To do this, the pupil must discover the number of beats in each measure and the beat with which the exercise begins. He must also know the measure value of each note and rest employed.

The pupil should form the habit of counting each measure as he locates the accent and places the bars. For the present the counting may be audible.

When the representation is complete, a pupil or the entire class may sing, after having sung the melody silently.

### MATERIAL FOR WRITTEN METRIC DICTATION



(After No. 2 is completed and sung, the teacher will explain how  $\text{quarter note} = \text{two eighth notes}$ , then substitute  $\text{half note}$  for  $\text{quarter note}$ )





## FEBRUARY

### INTERVAL STUDIES

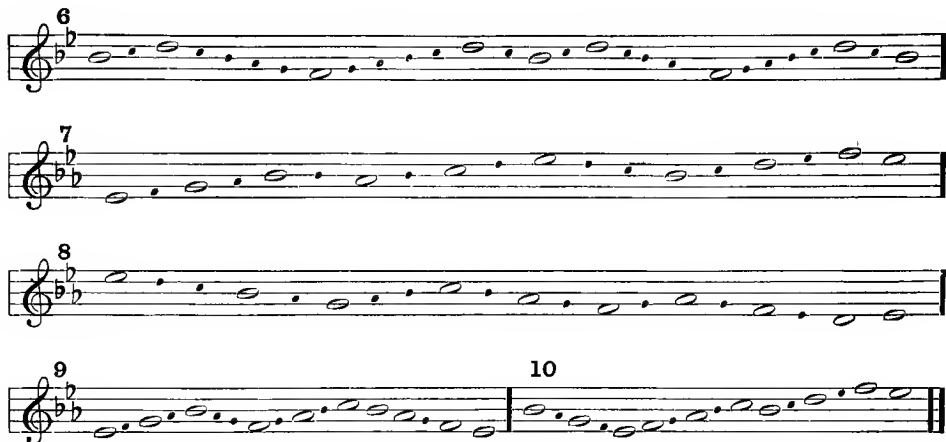
The pupil's success in the singing of intervals depends upon his ability to think (sing silently) the scale tones. To gain this power has been the main object of the tonal dictation. The teacher should make sure that the pupils are interested in gaining this power. Without interest and enthusiasm, the greatest impetus to progress is lacking.

The following material should be used as follows: After placing several groups of notes on the blackboard, the teacher directs the pupils to sing aloud as she points to the large notes, and to sing silently as she points to the small notes.

If the pupil or class fails, allow one pupil only to sing the tones represented by the small notes. Gradually quicken the tempo (speed) until intervals can be sung without pointing to the small notes.

### INTERVAL STUDIES





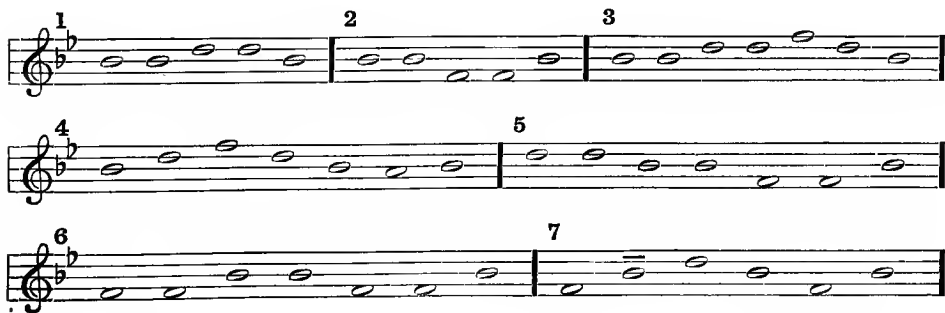
### MATERIAL FOR ORAL TONAL DICTATION

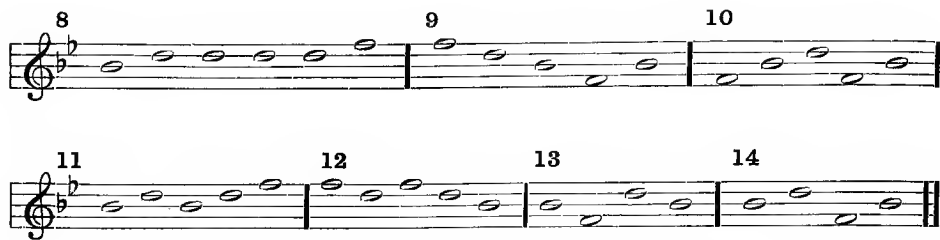
The teacher sings with the syllable *loo*. The pupils respond, singing the syllable names.

The mastery of the intervals in these groups will be hastened by the use of the Reveille as a song to be learned by syllable.

Should the pupils find difficulty in recognizing the tones, the teacher may copy the groups on the blackboard and point to the small notes which she has inserted to represent the omitted scale tone.

### MATERIAL FOR ORAL TONAL DICTATION





### BUGLE CALL, U. S. ARMY, "THE REVEILLE"

Interest the children in the Reveille, one of the United States Army Bugle Calls, by telling them a story or two concerning the use of the bugle calls. They will soon commit this one, and it is desirable that they should do so.

The teacher will sing the melody with *loo*, a little at a time and slowly, at first. The pupils will respond, singing "by syllable." Use this Bugle Call until the class can sing it through rapidly from memory. Retain it as a song to be sung, with the syllable names.

### BUGLE CALL, U. S. ARMY, "THE REVEILLE"



## STUDIES IN RHYTHM

## Four Part Measure

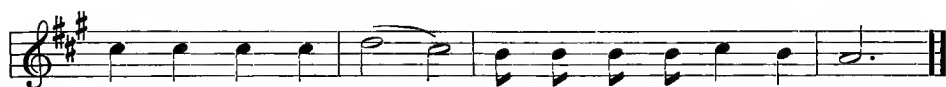
Presumably the class knows several rote songs in four part measure. Have a part of the class sing the song while the other part beat and count by fours. Call attention to the two accents, a strong accent with the first beat and a slight accent with the third beat.

The teacher will sing the following melodies while the class beat and count by fours.

## MUSIC IN THE AIR

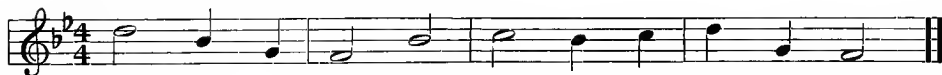


There's mu - sic in the air , When the in - fant morn is nigh, And



faint its blush is seen On the bright and laugh-ing sky.

## HOW CAN I LEAVE THEE



How can I leave thee! How can I from thee part?

## ALL THROUGH THE NIGHT



Sleep, my love, and peace at - tend thee, All through the night.

## WRITTEN METRIC DICTATION

The material on the following page should be used as follows:

1. Place one of the melodies upon the blackboard, without bars or measure signature.

2. Sing (or play) the melody with a marked accent while the pupils beat and try to find (a) the kind of measure (whether it is two or three part); (b) the location of the first accented tone (whether the melody begins with the accented or the unaccented part of the measure).

3. Direct a pupil to mark the accent with a dash, place the bars, not omitting the double bar at the end, and place also the measure signature. Every pupil should be led to see clearly that the upper figure of the measure signature indicates **the number of beats in the measure**, while the lower figure indicates **the note having one beat**. At this stage, it is well to require the pupil to "think aloud" as he locates the accent, places the bars and measure signature. In  $\frac{3}{4}$  measure, for example, he will count "one, two, three," as he places the dash, and again as the bars are drawn. As the figure 3 is placed, the pupil says, "There are three beats in a measure," and as the 4 is made, "A quarter note has one beat." Both teacher and pupil should be able to "talk and chalk" simultaneously.

4. After the melody is complete, use it as a reading lesson.

#### MATERIAL FOR METRIC DICTATION

1

2

3

4

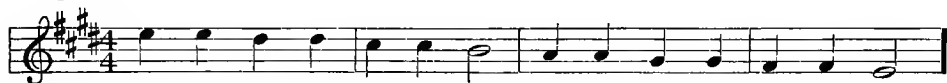


5a

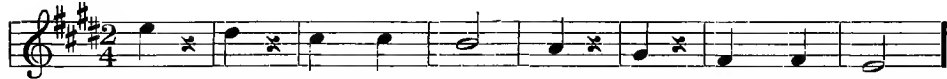


After 5a is completed, represent 5b by erasing every other bar in 5a, and lead the pupils to see the necessity for the change in the measure signature.

5b

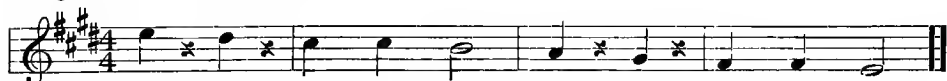


6a



After 6a is completed, represent 6b by erasing every other bar and changing the measure signature.

6b



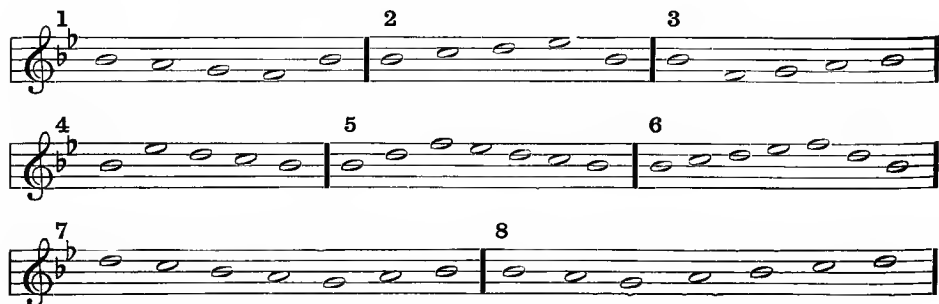
## MARCH

### ORAL TONAL DICTATION

If the class is inclined to fall from the pitch, begin the oral dictation each day with one of the series (A, B, C or D) given on page 50 of the Manual. See that every pupil sings all vowel sounds with the teeth apart. Singing *e*, for example, with the teeth closed, is evidence of very bad conditions and produces equally bad results. Relaxation of the jaw and tongue so that the mouth opens freely and easily is absolutely essential to safe singing. While the lips should always be rounded on *ō* and *ōō*, they should never be puckered or made hard or rigid, but always kept soft and mobile. Any disfiguring of the face while singing is a sure sign of wrong conditions. The principle of relaxation should be constantly applied to keep the muscles of the jaw, tongue and face, free and unrestrained.

If a mistake is made in the intervals in using the material given below, the teacher should ask the pupil to think the omitted tones; if this does not correct the mistake, let him sing aloud the tones of the interval and the intervening tones.

### MATERIAL FOR ORAL TONAL DICTATION



The musical score consists of eight staves of music, each containing two measures. The measures are numbered 9 through 28. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) at measure 11, and then to three sharps (F-sharp, C-sharp, and G-sharp) at measure 15. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. Measures 21 and 22 contain whole rests, indicated by a horizontal line with a dash above it.

Nos. 27 and 28 should be sung daily until the pupil can sing them freely and rapidly from memory.

## WRITTEN TONAL DICTATION

The problem of writing music is a mechanical one. It is simply a question of how to make the clefs, sharps, flats and notes, and knowing where to place the notes representing the tones. If the pupil fails, it is essential that the teacher shall clearly understand **why** he fails. Before attempting to write, the pupil has recognized and sung the tones to be represented. In order to write correctly, the pupil must be able:

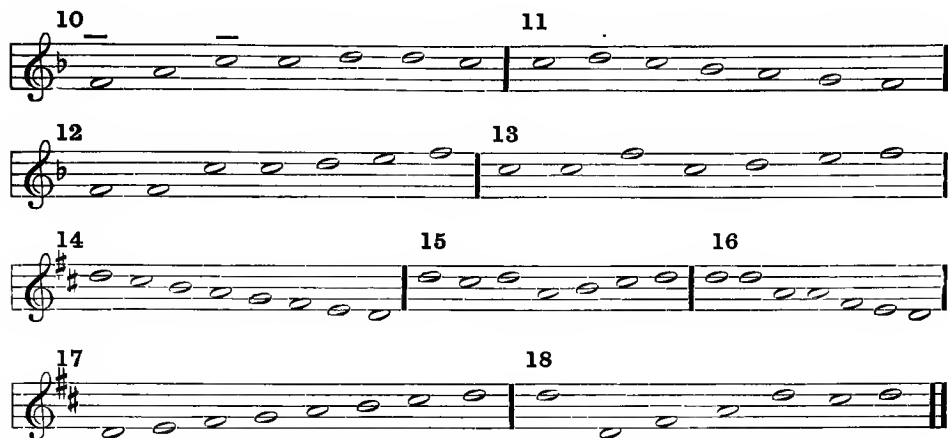
1. To draw the clef (if necessary, copying from the clefs and signatures, always in sight in the room).
2. To place the key signature (copied if necessary).
3. To locate the *do* (from the copy if necessary).
4. To place the notes of the exercise.

Each pupil must learn to think the omitted tones as he represents skips. The teacher should patiently assist the slow pupil, remembering that this is the quickest and most effective method of teaching sight reading.

The pupil must first know the tones when he **hears** them. The next step is to learn to recognize them when he **sees** the representation. In order to be of practical use, the recognition must be instantaneous. Hence the necessity of long and varied practice in writing and singing.

## MATERIAL FOR WRITTEN TONAL DICTATION





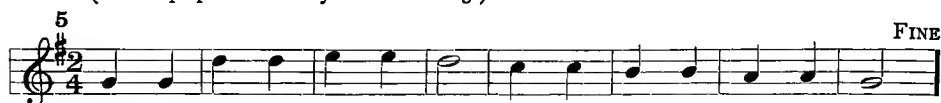
## MATERIAL FOR WRITTEN METRIC DICTATION

One of the following melodies should be placed on the blackboard, without bars or measure signature, before the class is called. The teacher sings the melody, using a neutral syllable, while the pupils beat and endeavor to discover the meter. A pupil is called upon to place a dash under the accented part of the measure and then to place the bars and the measure signature, counting the measure as he writes, and explaining the meaning of the figures as he places them. The melody may then be used for sight reading.





( Each pupil should syllabize No. 5 )



Explain " Da Capo " ( from the beginning ), " Fine " ( the end ).

## APRIL

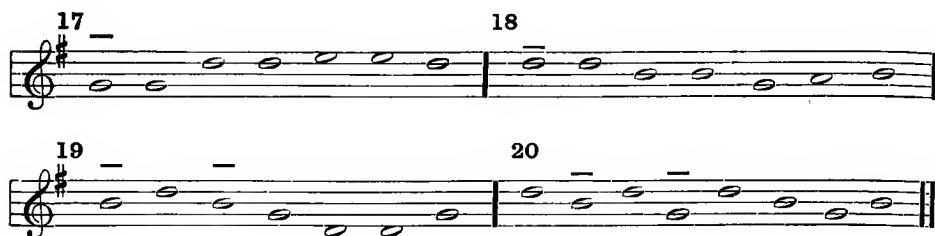
### ORAL TONAL DICTATION

The teacher sings with a neutral syllable. The pupils respond, singing the syllable names.

#### MATERIAL FOR ORAL TONAL DICTATION

The image displays 16 numbered musical exercises for oral tonal dictation, arranged in pairs on a single staff. Each exercise is written in treble clef and consists of a sequence of eighth notes. Exercises 1 through 16 are as follows:

- 1: Key of D major (F#), ascending scale from D4 to A4.
- 2: Key of D major (F#), descending scale from A4 to D4.
- 3: Key of D major (F#), ascending scale from D4 to A4.
- 4: Key of D major (F#), descending scale from A4 to D4.
- 5: Key of B-flat major (Bb), ascending scale from Bb3 to F#4.
- 6: Key of B-flat major (Bb), descending scale from F#4 to Bb3.
- 7: Key of B-flat major (Bb), ascending scale from Bb3 to F#4.
- 8: Key of B-flat major (Bb), descending scale from F#4 to Bb3.
- 9: Key of D major (F#), ascending scale from D4 to A4.
- 10: Key of D major (F#), descending scale from A4 to D4.
- 11: Key of D major (F#), ascending scale from D4 to A4.
- 12: Key of D major (F#), descending scale from A4 to D4.
- 13: Key of D major (F#), ascending scale from D4 to A4.
- 14: Key of D major (F#), descending scale from A4 to D4.
- 15: Key of D major (F#), ascending scale from D4 to A4.
- 16: Key of D major (F#), descending scale from A4 to D4.



## WRITTEN TONAL DICTATION

The teacher sings the group of tones using a neutral syllable. The pupils respond, singing the syllable names, then write, each with a different signature.

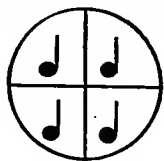
## MATERIAL FOR WRITTEN TONAL DICTATION

Eight staves of musical notation, each containing two measures. The first four staves are in G major (one sharp). The fifth and sixth staves are in B-flat major (two flats). The seventh and eighth staves are in D major (two sharps). The notation for each measure is as follows:  
Staff 1: Measure 1 (whole rest, half G, half A, whole B) and Measure 2 (whole rest, half C, half D, whole E).  
Staff 2: Measure 3 (whole rest, half F#, half G, whole A) and Measure 4 (whole rest, half B, half C, whole D).  
Staff 3: Measure 5 (whole rest, half E, half F, whole G) and Measure 6 (whole rest, half A, half B, whole C).  
Staff 4: Measure 7 (whole rest, half D, half E, whole F) and Measure 8 (whole rest, half G, half A, whole B).  
Staff 5: Measure 9 (whole rest, half C, half D, whole E) and Measure 10 (whole rest, half F#, half G, whole A).  
Staff 6: Measure 11 (whole rest, half B, half C, whole D) and Measure 12 (whole rest, half E, half F, whole G).  
Staff 7: Measure 13 (whole rest, half A, half B, whole C) and Measure 14 (whole rest, half D, half E, whole F).  
Staff 8: Measure 15 (whole rest, half G, half A, whole B) and Measure 16 (whole rest, half C, half D, whole E).  
The piece ends with a double bar line at the end of measure 16.

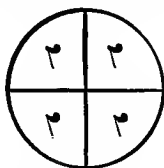


## INTRODUCTION TO THE EIGHTH NOTE AND EIGHTH REST

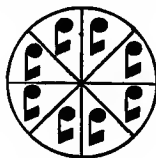
Represent quarter and eighth notes and rests on the blackboard thus:



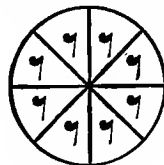
Quarter Notes



Quarter Rests



Eighth Notes



Eighth Rests

Lead the pupil to discover:

1. The value of two eighth notes is equal to the value of one quarter note, and vice versa.
2. An eighth rest looks like a figure 7.
3. A quarter rest has two forms; it either looks like the figure 7 reversed, or is made as follows :

Place the following measures on the board. Call attention to the fact that the eighth note has one beat. Sound the pitch of *do* (always using chromatic pitch pipe or piano and never guessing at the pitch). Direct the class to beat and sing with *loo*, and repeat each measure until the teacher points to another. Do this for a few moments daily until the pupil can go from one measure to another without a mistake.

## RHYTHM STUDIES

A dot placed after a note increases its measure value one half.

$$\text{Quarter Note} = \text{Quarter Note} + \text{Quarter Note} ; \text{Quarter Note} - \text{Quarter Note} ; \text{Quarter Note} = \text{Quarter Note}$$



*Loo, loo, loo; etc.*



Things for the pupil to find out for himself from these measures:

1. We now have three ways of representing rhythms.
2. Nos. 3 and 4 sound just like 1 and 2.
3. Nos. 5 and 6 sound just like 1, 2, 3 and 4.
4. When an eighth note has a beat, the speed may be just as slow as though a half note had one beat, and vice versa.

### METRIC DICTATION

1. Place on the blackboard, one or more of the following melodies, preferably before the class is called.
2. Sing with a neutral syllable while the pupils beat and try to discern the meter and the accent. (The teacher should always sing with a light "head" tone.)
3. Direct a pupil to indicate the accent and place the bars and measure signature.

For the present, allow the pupil to count aloud and point to the notes and rests as he places the dash, and to count again as the bars are drawn. As he makes the upper figure of the measure signature he says, "There are (     ) beats in a measure," while making the lower figure he says, "A (     ) note has one beat."

4. Use the melodies for individual or class reading.

### MATERIAL FOR WRITTEN METRIC DICTATION

1. *Sol*

2.

3.

Three blind mice ! Three blind mice ! See them run ! See them run !

## MAY

In June, tests will be given to each pupil and the results recorded. These records are for the use of the superintendent, principal, supervisor, and teacher, in making the yearly report and in deciding upon promotions.

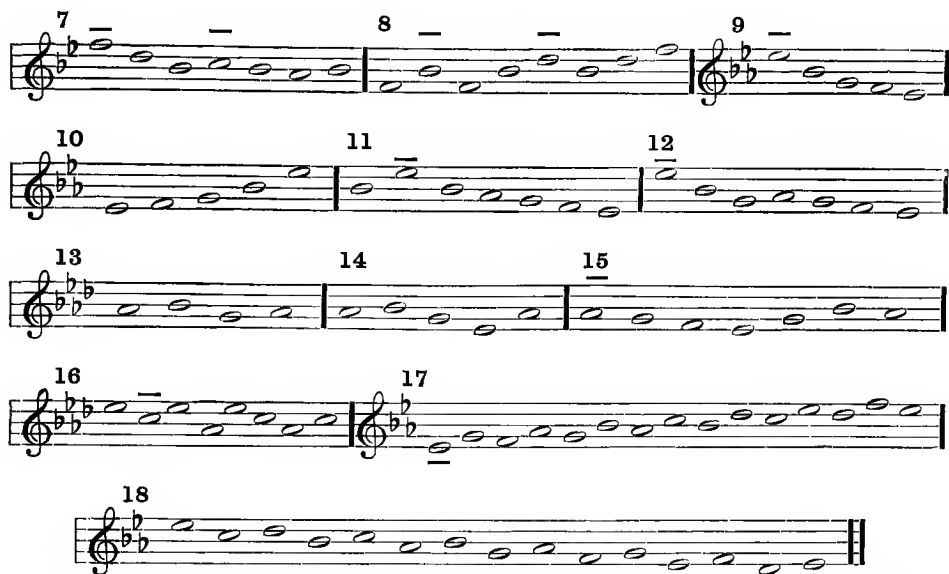
During May, especial attention should be given to pupils who are in need of assistance in any of the problems of tone and rhythm. If individual recitation in music is a daily practice, the teacher will know the strength or weakness of each pupil as fully as she knows the standing of each in any other study.

If the principal of the school favors the plan, the music period may be placed last either morning or afternoon, once each week, and the pupils who are strong in music, excused. This plan gives the teacher an opportunity to assist the weak students. If this is not practicable, the teacher may allow the strong students to read or prepare some other lesson while she helps the weaker pupils.

### MATERIAL FOR ORAL TONAL DICTATION

If necessary, direct that the omitted tones of the scale be sung (silently if possible, aloud if necessary).





The Italian Hymn printed below should be syllabized in the same manner as the tune America was sung in January.

To be sung with the syllable names by each pupil.



### WRITTEN TONAL DICTATION

Use the material as follows:

1. A number of pupils draw the clef and place the key signature.
2. The teacher sings to syllable *loo*.
3. The pupils respond, singing the syllables, then write.
4. The several groups are sung by one or all of the pupils.

## MATERIAL FOR WRITTEN DICTATION

Exercises 1 through 16 are presented on a grand staff (treble and bass clefs). The exercises are numbered 1 through 16, with some exercises spanning multiple staves. The exercises are as follows:

- Exercise 1: Treble clef, C major, quarter notes: C4, D4, E4, F4, G4, A4, B4, C5.
- Exercise 2: Treble clef, C major, quarter notes: C4, D4, E4, F4, G4, A4, B4, C5.
- Exercise 3: Treble clef, C major, quarter notes: C4, D4, E4, F4, G4, A4, B4, C5.
- Exercise 4: Treble clef, C major, quarter notes: C4, D4, E4, F4, G4, A4, B4, C5.
- Exercise 5: Bass clef, F major, quarter notes: F3, G3, A3, B3, C4, D4, E4, F4.
- Exercise 6: Bass clef, F major, quarter notes: F3, G3, A3, B3, C4, D4, E4, F4.
- Exercise 7: Bass clef, F major, quarter notes: F3, G3, A3, B3, C4, D4, E4, F4.
- Exercise 8: Bass clef, F major, quarter notes: F3, G3, A3, B3, C4, D4, E4, F4.
- Exercise 9: Treble clef, D major, quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5.
- Exercise 10: Treble clef, D major, quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5.
- Exercise 11: Treble clef, D major, quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5.
- Exercise 12: Treble clef, D major, quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5.
- Exercise 13: Treble clef, D major, quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5.
- Exercise 14: Treble clef, D major, quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5.
- Exercise 15: Treble clef, D major, quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5.
- Exercise 16: Treble clef, D major, quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5.

## RHYTHM STUDIES

Place one of the four series of three exercises on the blackboard. See directions on page 77 for using May Rhythm Studies.

## Series A:

Series A consists of three exercises, each in 4/4 time. The exercises are as follows:

- Exercise 1: Treble clef, 4/4 time. Notes: Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter. Accents are placed over the first and third quarters of the first measure. The last measure contains three eighth notes with a 'x' over each.
- Exercise 2: Treble clef, 4/4 time. Notes: Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter. Accents are placed over the first and third quarters of the first measure. The last measure contains three eighth notes with a 'x' over each.
- Exercise 3: Treble clef, 4/4 time. Notes: Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter. Accents are placed over the first and third quarters of the first measure. The last measure contains three eighth notes with a 'x' over each.

*Loo, loo, loo, etc.*

## Series B:



## Series C:

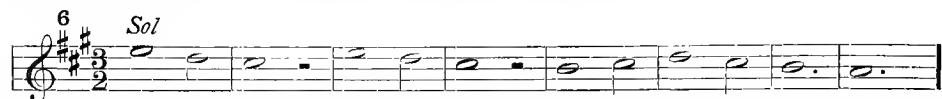
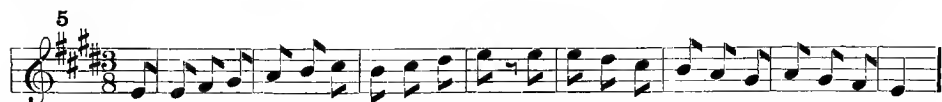


## MATERIAL FOR WRITTEN METRIC DICTATION

Use the material as follows:

1. Place one or more of the melodies on the board, without bars or measure signature.
2. Sing or play the melody with a marked accent while the pupils beat and discern the kind of meter.
3. Direct a pupil to mark the accent, and place the bars and measure signature.
4. Use the melody for reading.





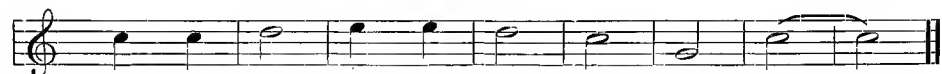
When I was down be-side the sea, A wood-en spoon they gave to



me, To dig the sand-y shore, To dig the sand-y shore.



In the bel - fry swing ing, Sil ver bells are ring ing,



Far and near, Sweet and clear, Ring, bells, ring. . .



## JUNE

During June, instead of doing advanced work, the time given to tone and rhythm study will be devoted to individual tests, of which a record will be kept for the use of the supervisor and for use in making the teacher's yearly music report.

If possible, use the same book used in December. Make a list of names of the pupils in the class. After each name, leave room for three columns, thus:

Names	Oral Tonal Dictation	Written Tonal Dictation	Written Metric Dictation
John Doe			
Richard Roe			

During the month, make a record of each pupil's standing, based upon three tests:

1. Recognizing and singing of five exercises in Oral Tonal Dictation selected from material for March, April or May.
2. Recognizing and writing of four exercises in Written Tonal Dictation selected from March, April or May.
3. Completing three exercises in Metric Dictation selected from material for March, April or May.

## THIRD YEAR

### SEPTEMBER

Progress in tone thinking depends very materially upon the mastery of the scale. **The singing of the scale with the syllables must become automatic.** Without this mastery, the progress of the music student is hindered just as the student of arithmetic is handicapped who only half knows the multiplication table, which, to be of practical value, must be automatic. The numbers must come without mental effort. Such a knowledge of the scale is invaluable to the music student, and is indispensable if excellent progress is to be made.

In order that the pupils may acquire this practical mastery of the scale, a thorough review of the scale exercises of the first and second years, follows. Nearly all the series are sequential; after the teacher has called for one or two groups, the pupils should complete the series without further directions.

Every pupil should strive to learn to sing these tone groups correctly with a quick tempo, with good tone and without falling from the pitch. The pupil should be led to think of each group as a whole and not as individual tones. This review will not be satisfactory until every singing pupil has sung the different series alone as freely and rapidly as possible.

The teacher should make but few motions in leading this singing, and those only on the accented tones. **It is a serious mistake to make a motion of the hand for each tone.** No class can sing freely and rapidly with such leading.

MATERIAL FOR ORAL TONAL DICTATION

Teacher: "Sing *do ti do*. Sing *do ti la ti do*. Sing *do ti la sol la ti do*," etc.

Series A:

Series A musical notation (Measures 1-8). The key signature has two flats (Bb, Eb) and the time signature is 4/4. The melody starts on a middle C and moves stepwise up and down, with some intervals of a fourth and fifth.

Teacher: "Sing *do re do*. Sing *do re mi re do*. Sing *do re mi fa mi re do*," etc.

Series A musical notation (Measures 9-16). The key signature has two flats (Bb, Eb) and the time signature is 4/4. The melody continues the stepwise pattern from the previous series.

Series B:

Series B musical notation (Measures 1-2). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The melody starts on a middle C and moves stepwise up and down, with some intervals of a fourth and fifth.

Teacher: "Sing *do re mi fa mi*. Call the tone *do*," etc. See Second Year, page 47.

Series C:

1 Test with pitch pipe

2

3

*Do mi do mi do mi do*

Series D:

1

2

Series E:

Series F: (To be directed, same as Series C)

*Mi* Test with pitch pipe

*mi*

*mi*

### RHYTHM STUDIES

All problems in the study of tone and rhythm are first presented orally. To ask a pupil to recognize symbols before he knows what the symbols represent, is poor teaching. During the first and second years, the pupil's sense of rhythm has been continually stimulated and developed by singing rote songs, perceiving the rhythm of melodies, and completing the representation of their measure and rhythm.

Before proceeding to introduce new problems, a review of the rhythms

employed during the first two years, is desirable. The scale will be used to represent the different rhythms.

The teacher will represent the scale on the blackboard, thus:



1. The teacher sounds the *do* on the pitch pipe, directs the class to beat, and sing to the syllable *loo*. Uniformity is desirable in the beating. The hand should rest lightly on the desk in the same position taken for penmanship, with the wrist level and the third, fourth, and fifth fingers curved under. The beating should be done entirely with the index finger. The finger is pressed down for the strong beat, held down until just before the next beat, and raised slightly between the beats. Each beat is a downward motion of the finger, with a pressure on the accented beat stronger than on the unaccented beats.

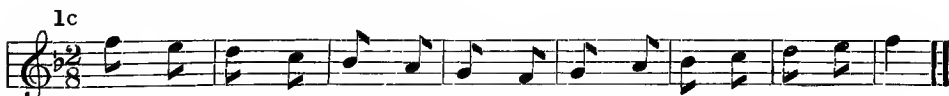
2. The teacher, or a pupil, changes the half notes to quarter notes, the whole note to a half note, the lower figure of the measure signature to 4, and again directs the class to sing.

The exercise now appears thus:



3. The teacher asks for still another representation. Some one changes the notes and the signature, and it is again sung.

The melody now appears thus:



No questions should be asked previous to the singing,

One of the surest means of destroying interest, cultivating inattention and wasting time, is the habit of asking questions preceding the singing. The pupil answers all questions by his singing. The proper time to ask questions concerning the material, is when mistakes are made.

Suppose, in singing No. 1, a pupil gives two beats to each half note. In all probability some other pupil will correct the mistake. If not, the teacher asks, "What kind of a note has one beat?" Pupil: "A half note has one beat." Teacher: "With what beat should the first tone be sung?" Pupil: "With the first beat." Teacher: "The second tone?" Pupil: "With the second beat."

Suppose the melody is sung without the proper accent, thereby losing the necessary rhythmic swing, the teacher should lead the pupil to feel this rhythmic motion and then to see the measure as a musician sees it. The sight of the measure should cause the pupil to feel the swing of the rhythm, just as looking at the notes should cause him to think the tones.

If the pupil fails to get the rhythmic swing of the melody, it is because his sense of rhythm is weak and undeveloped. This rhythmic sense needs to be strengthened **by exercise**. No amount of questioning will avail. Dancing is one of the most effective means to this end. Singing songs of a strongly rhythmic nature, marching, etc., are all helpful. A physical manifestation such as beating with the hand, helps to stimulate and develop the sense of rhythm.

**The teacher should remember that the non-rhythmic child is as helpless in music as the monotone, and quite as much in need of individual attention.**

#### MATERIAL FOR THE STUDY OF RHYTHM

Only two measures of each of the following rhythms should be placed on the blackboard. The pupil will see that every measure has the same

rhythm and that the singing is to continue until the accent falls on the upper *do*.

1

2

3

4

5

6

7

8

9

10

11

etc.

The first tone of No. 8 is sung with the first, second and third beats.

In No. 11, the accent would never fall on the upper *do*; let the pupils discover this fact for themselves, after singing a while.

## OCTOBER

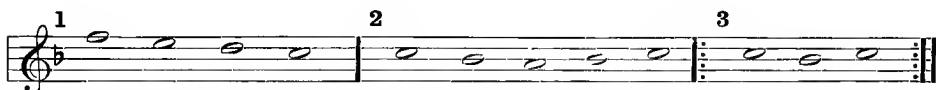
### INTRODUCTION OF *Fi*

A new tone is to be introduced. This, and all other new tones, will be learned by comparison with scale tones already known. No difficulty should be found in mastering the new tone. It will be seen that the new combination of tones sounds exactly the same as certain scale tones already known.

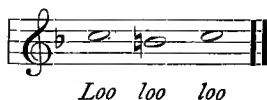
The teacher sings the following to the syllable *loo*.

The pupils respond, singing the syllable names.

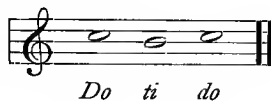
The effect of *sol fa sol* in No. 3, should be made prominent by repetition.



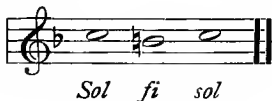
The teacher asks the children to listen carefully, and then sings:



Most of the pupils will promptly sing:



The teacher reminds them that the first tone (and therefore the third tone) is *sol*. Again she sings No. 4 to the syllable *loo*, and calls for volunteers to sing. Usually one or more pupils who have previously learned the new tone either by hearing it at home or at school, will answer, singing:







Musical dictation exercise for piano, measures 10 to 30. The exercise is written on a single staff in treble clef. The key signature changes from B-flat major (measures 10-19) to D major (measures 20-23) and back to B-flat major (measures 24-30). The exercise consists of a continuous sequence of eighth and sixteenth notes, with some measures containing rests or specific articulation marks.

Measures 10-11: B-flat major, eighth notes.

Measures 12-14: B-flat major, eighth notes. Measure 13 has a *Sol* marking above the staff.

Measures 15-16: B-flat major, eighth notes. Measure 15 has a rest.

Measures 17-18: B-flat major, eighth notes. Measure 17 has *fi* and *fa* markings above the staff.

Measures 19-20: B-flat major, eighth notes. Measure 19 has *fi* and *fa* markings above the staff.

Measures 21-23: D major, eighth notes. Measure 21 has a rest.

Measures 24-25: B-flat major, eighth notes.

Measures 26-28: B-flat major, eighth notes. Measure 26 has a slur over the notes.

Measures 29-30: B-flat major, eighth notes.

## WRITTEN DICTATION

The age and advancement of the pupils make the individual written lesson indispensable for the remainder of the course. **Each pupil**

**should be provided with Music Writing Book Number One.** The following suggestions are made for the use of the Writing Book:

1. Let it be known that the book is to be used the entire year, inspected often by the teacher, occasionally, and at the end of the year by the supervisor, and that the pupil's standing in music for the year will be partly based upon the written work in the Writing Book.
2. Unless there are objections from the standpoint of penmanship, use a soft pencil and eraser. Some school authorities require all written work to be done with pen and ink.
3. One written lesson each week is sufficient, preferably given on the same day of each week. Pupils who have a high standing in this written lesson need no other written work. Pupils who fail should do extra written work during the week.
4. The blank pages are intended for extra practice and for necessary rewriting of lessons.

The pupil should be encouraged to take pride in this permanent record. No feature in the study of music may be made of greater benefit to the pupil. It is the best sort of individual recitation. When writing in the books, each pupil in the class is reciting individually. The constant use of clefs, key signatures and measure signatures, notes, rests, scales, etc., is the quickest and most effective way of gaining a working knowledge of the subject matter of music. Drilling on these symbols apart from their practical use, is deadening and ineffective.

It is hoped, therefore, that every teacher will realize the importance and desirability of the regular written recitation in music.

The teacher should be systematic in conducting these lessons. Begin promptly, give out the material distinctly and clearly, and sing or play the melody a limited number of times.

No school exercise in any subject is better mental discipline. It demands concentration, and accuracy of thought and action, without

which neither child nor adult can write correctly the music he hears.

The first lesson is a mechanical one intended to give the pupil facility in writing under new conditions.

Before writing Lesson III the teacher should write the Latin syllables on the board with the phonetic marks, thus : *dō, rē, mī, fā sōl, lū, tī, dō*.

The pupils should be thoroughly familiar with the following:

In pronouncing the syllables, a always has the sound of a in ah ;  
i always has the sound of e in see ;  
e always has the sound of a in say.

The pupil should not be asked to write what he cannot recognize. Therefore, if any of the material for written dictation has not been mastered, it should be first given as material for oral dictation.

Failure in the written work can be traced to one of three causes :

1. The pupil may not recognize the tones.
2. He may know the tones and not be able to represent them.
3. He may be inattentive or careless.

In order effectually to help the pupil, the teacher must know the cause of his failure.

## LESSON I

### ( MUSIC WRITING BOOK )

The primary object of this lesson is to give the pupil practice in making the symbols used in music writing. The teacher should realize that writing with pencil or pen on a comparatively small staff is quite different from blackboard writing.

The position of body, arms, hand, book and pen, should be identical with the correct practice in the penmanship class, with which this work should fully correlate, to the advantage of both subjects. The freedom of hand and arm, so essential in penmanship, is equally essential in music writing.

The teacher's attention is called to the necessity of constantly **naming all symbols as they are used**. (See list at bottom of page in Writing Book, Lesson I.) The constant use of the symbols, together with the habit of naming each symbol, is the quickest and surest way to master musical terms.

The teacher should call attention to the fact that the first sharp in the key signature is always **F#** (fifth line), and that additional sharps are placed first **down four degrees** (lines and spaces), then **up five degrees** on the staff.

## LESSON II

### (MUSIC WRITING BOOK)

Directions to the pupil are found above each exercise.

One of the most important duties of the teacher in this and all other subjects, is to teach children to read, and to listen, carefully and intelligently. Pupils in all grades are constantly failing because they lack the power to grasp the meaning of oral and written directions. They have not been taught to listen or to read properly and therefore lack the power to work effectively. When skillfully conducted, musical dictation is one of the best means of developing the reading and listening powers. A clear perception of the problems absolutely requires alertness, close attention, and accurate and rapid thinking. The successful teacher cultivates the **habit** of careful attention to written and oral directions, on the part of pupils.

In order to succeed with these written lessons, the pupil must **read, understand, and follow the printed directions**. The pupil who learns to do this is gaining a power which is essential not only in music, but in every subject. **Insist, then, on a clear understanding of the directions, before the writing begins. Do not do the thinking for the pupil,** thus making him a mere machine, and robbing the activity of its edu-

cative element. The directions are placed in the pupil's book in order that he may himself determine what to do. If he does not read carefully, disaster will come to his work immediately. Both the teacher and the pupil should perceive the cause of the failure. The problems are simple, the directions plain. Failure is very often caused by the inability or neglect to read intelligently.

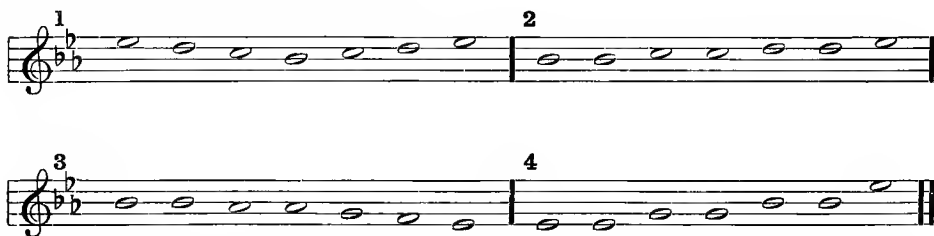
The teacher should remind the pupils that each figure of the measure signature fills two spaces. (Call attention to the printed signature.)

When there are sharps in the key signature, *do* is the next degree (line or space) above the last sharp. When there are flats in the key signature, *do* is always the next to the last flat.

### LESSON III

#### (MUSIC WRITING BOOK)

The teacher sings, using the syllable *loo*. The pupils respond, singing the syllable names, and then write. The pupils should **think** the tones while writing. It is highly important that no one shall sing or hum audibly during the writing.



Directions for the remainder of Lesson III are given in the Writing Book. After No. 9 has been completed, let it be used for reading. An upright dash below a syllable name, thus, *(do)*, signifies the lower *do*. A similar mark above the syllable name, thus, *(do')*, signifies the upper *do*.

## LESSON IV

## (MUSIC WRITING BOOK)

The teacher will sing each exercise distinctly three times. The pupils will **think** the tones, sing aloud, then write.

1 2

3 4

5 6

Before singing No. 7 with a neutral syllable, the teacher will indicate the tempo (speed) while the class beats. The teacher will sing the exercise three times, with marked accent, after which the pupils will place a dash under each accented note, place the bars and the measure signature. When it is completed, have the pupils sing the melody.

## NOVEMBER

### INTRODUCTION OF TWO SOUNDS TO ONE BEAT

The teacher places the following on the blackboard,



and sounds *do* on the pitch pipe. The class beats and sings until the accent falls on the upper *do*. She then asks: "When do you sing the first tone?" Pupils: "With the first beat." Teacher: "The second tone?" Pupils: "With the second beat."

Teacher: "Beat and listen, and then tell me when I sing the first and second tones." The teacher then beats and sings:



Teacher: "When did I sing the first tone?" Pupils: "With the first beat." Teacher: "The second tone?" Pupils: "After the first beat." The teacher will repeat this several times, asking the pupils to watch carefully.

The teacher then beats and sings,



continuing until the accent falls on the upper *do*, the pupils beating and listening.

Some of the pupils will double the tempo (beat twice as fast), thus thinking only **one** sound to the beat. The teacher should make sure that every pupil is able to beat correctly while **she** is singing, before she asks the pupils to beat **and** sing.



The attention of the pupil should be called to the fact that the beat is **with** the first tone and that he sings the second tone **after** the beat.

The pupil should be taught to think of the beat as an impulse represented by the motion of the hand or of the conductor's baton. The idea is similar to the heart beat, the speed of the pulse corresponding to the tempo of the music.

There are no half-beats of the heart. Neither does the conductor nor the pupil beat **half-beats**. A tone has one, two or more beats, never half beats. If there is any difficulty here it will be caused by the teacher confusing the idea of the beat with the measure value of notes and rests.

### MATERIAL FOR METRIC DICTATION

#### Two Sounds to a Beat

The class will beat and sing the following with the syllable *loo*, continuing until the accent falls on the upper *do*. The teacher should watch the beating carefully, and make sure that each pupil is thinking two sounds to one beat.



### MATERIAL FOR ORAL TONAL DICTATION



3 4 5

6 7

8 9

10 11 12

13 14

15 16

17 18

### INTRODUCTION OF *Di*, *Ri*, *Si* AND *Li*

The presentation of these new tones is similar to the introduction of *fi*. (See page 92.) The teacher will sing each group, using a neutral syllable, the pupils will respond, singing the syllable names. The pupils will be at a loss to find names for the new tone. Let them discover that the name for the chromatic tone just above the scale tone, is found by changing the last sound to *ee*. Call attention to the one already known, *fa*, *fi*, then begin: Teacher: “*Do*,” Pupils: “*Di*,” Teacher: “*Re*,” Pupils: “*Ri*,” Teacher: “*Fa*,” Pupils: “*Fi*,” Teacher: “*Sol*,” Pupils: “*Si*,” Teacher: “*La*,” Pupils: “*Li*,”

Bring out the fact that **each of these new groups sound like *do ti do***.

The teacher should continually ask: "What tones sound the same as these? What others?" etc. **Never allow the answer to be spoken.**

#### MATERIAL FOR ORAL TONAL DICTATION

1                      2                      3                      4

*Do ti do, re di re, mi ri mi, fa mi fa,*

5                      6                      7                      8

*sol fi sol, la si la, ti li ti, do ti do.*

The pupils will notice that there is no new tone between *mi* and *fa*, or between *ti* and *do*. The teacher should frequently call attention to this fact. It will be useful in future lessons.

After a few days, the pupils will combine the foregoing into the following sequential exercise with very little assistance. It is always best for the pupil to do everything he can for himself. Thereby he gains strength.

#### Sequential Exercise. Series G:

This exercise should be sung daily until learned. Before the end of the first term, each singing pupil should sing it alone as rapidly and freely as possible. Care should be taken with *ti li ti*. There is usually a tendency to sing *la* instead of *li*.

## LESSON V

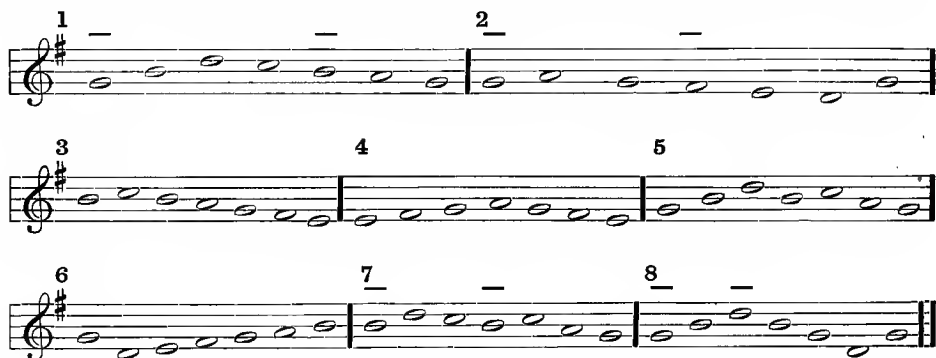
(WRITING BOOK)

Full directions for the pupil will be found in the Writing Book. After completing No. 5, use it for reading at a subsequent lesson, first dictating *mi la mi* a few times to assist the pupils in the third measure after the repeat.

## LESSON VI

(WRITING BOOK)

The teacher will sing each of the following, clearly and distinctly, three times, using the syllable *loo*. The pupils should **think** the tones but make no audible sound, either before or during the writing.



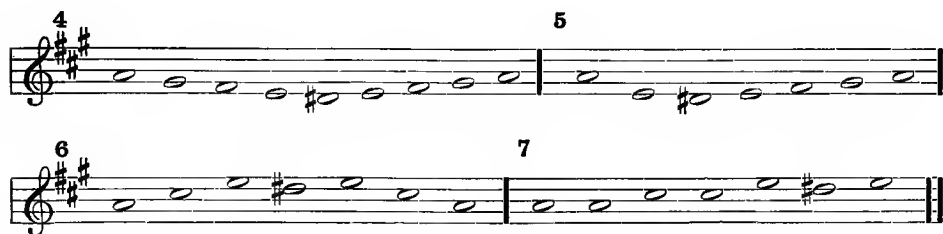
Directions for Nos. 9 and 10 are in the Writing Book.

## LESSON VII

(WRITING BOOK)

The sharp helps the staff to indicate the new tones, *ri* and *fi*. The teacher will sing with the syllable *loo*. The pupils should listen carefully, then write:

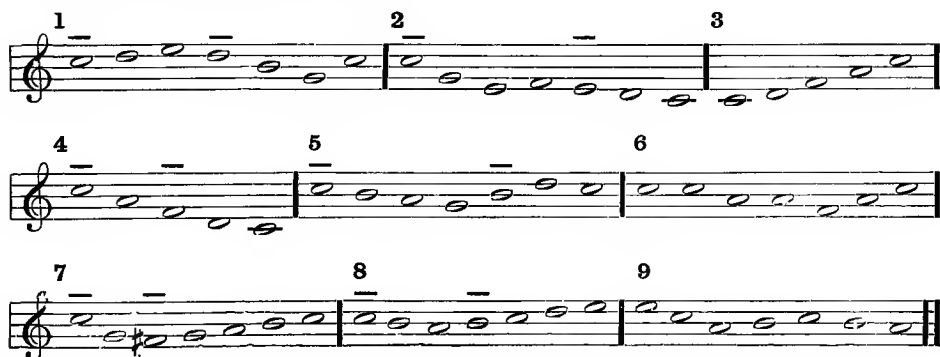




LESSON VIII  
(WRITING BOOK)

Sing with syllable *loo*.

Pupils do not sing audibly.



## DECEMBER

### SIX-PART MEASURE

The teacher will sing the following excerpt with a strong accent on the first, and only a slight accent on the fourth beat of the measure, having asked the class to try to discover the number of beats in a measure. Many will think there are three beats in a measure.

Lead the class to perceive that there are six beats, a strong accent with the first, and a slight accent with the fourth beat. Remind them of the similarity which they found between two two-part, and one four-part measure, and point out the same likeness here between two three-part and one six-part measure.



While the teacher sings the melody again, the class beats and counts six to the measure.

The teacher will use the following excerpt in the same way, singing with a slow, swinging rhythm:



Undoubtedly the class knows several rote songs in six-part measure. While some of the pupils sing the song, the others may beat and count the six-part measure.

Place the following melody on the blackboard and have the pupils sing it with the syllables.



The teacher, or a pupil, will erase the first, third, fifth and seventh bars, change the upper figure in the measure signature to 6, and indicate the accents, thus:



Musical notation for musical dictation exercise 108, featuring 22 numbered staves in treble clef with a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and accidentals.

Staff 1: Measure 3 (triplets) and Measure 4 (quartets).

Staff 2: Measure 5 and Measure 6.

Staff 3: Measure 7 and Measure 8.

Staff 4: Measure 9 and Measure 10 (with lyrics *li* and *la*).

Staff 5: Measure 11 and Measure 12.

Staff 6: Measure 13 and Measure 14.

Staff 7: Measure 15 and Measure 16.

Staff 8: Measure 17 and Measure 18.

Staff 9: Measure 19 and Measure 20.

Staff 10: Measure 21 and Measure 22.





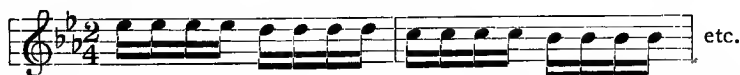
### THREE AND FOUR SOUNDS TO ONE BEAT

The teacher sounds *do*, and asks the pupils to beat and listen. The teacher beats and sings the following, keeping the six counts in the measure perfectly even.



The teacher then asks the pupils to beat and count by sixes, as she sings again. The teacher then asks: "When did I sing the first tone?" Pupils: "With the first beat." Teacher: "The second and third tones?" Pupils: "After the first beat." The pupils should then sing and beat. The teacher should watch carefully and see that each pupil beats only two to the measure.

Again the pupils beat and listen while the teacher beats and sings the following. The eight tones should be perfectly even, with no break between the groups.



By calling attention to her beating and singing, and to their own, the teacher will lead the pupils to see that there are four sounds to each beat, that the first tone is sung **with** the beat and the other three **after** the beat. The class should then beat and sing, continuing until the accent falls on the upper *do*.

One or two minutes daily practice on the following should result in the ability to feel and sing two, three, and four sounds to the beat.

The most important feature of this practice is that the pupil shall feel the rhythm as he looks at the representation, before beginning to sing. The teacher places two measures of one of the following on the board, sounds *do*, indicates the tempo while the class begins beating, and then directs the class to sing. The three eighth notes here sung to one beat have the same measure value as two eighths when the figure 3 is used with them. The group thus used is called a **triplet**.



Each of the three rhythms is more clearly understood when compared with the others. The use of *loo* makes the singing a valuable vocal drill.

## LESSON IX—DECEMBER

### (WRITING BOOK)

Sing each group as one thought, distinctly, and with marked rhythm, as indicated by the dash. Always use a neutral syllable in giving dictation. In this lesson, allow the pupils to sing the syllable names before writing.

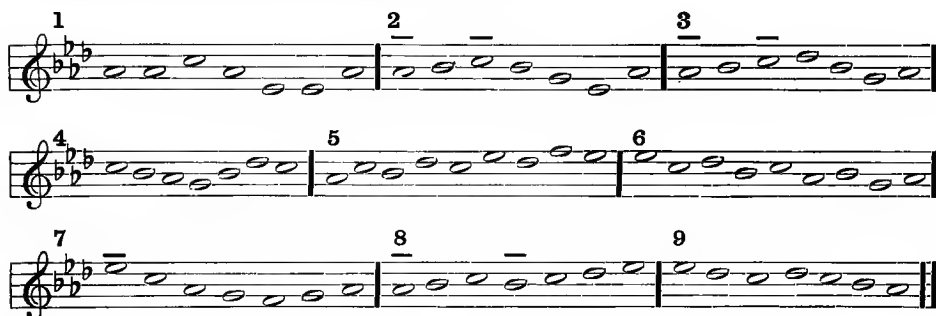




## LESSON X

(WRITING BOOK)

The teacher sings; the pupils write.



## LESSON XI

(WRITING BOOK)

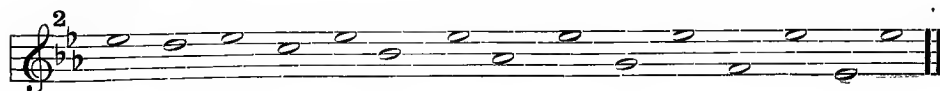
All the exercises in this lesson are sequential and are known by the pupils.

The teacher will sing each rapidly with a neutral syllable, twice.

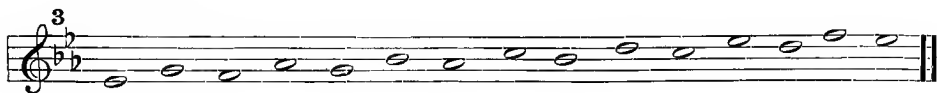
The pupils will then write,



Whole notes



Whole notes



## JANUARY

Individual tests and assisting the slower pupils, will be the special work for this month. No new problems will be taken up.

The tactful teacher will be able to enlist the services of one or more strong pupils in helping the slower ones, to the great advantage of both. A pupil unusually strong in music, will, if given an opportunity, volunteer to assist another pupil designated by the teacher. This assistance can be given outside of class hours. The pupils will greatly enjoy "playing school" and surprisingly good results will follow, if the plan is tactfully managed.

The teacher will make a list of the pupils, at the left of several blank columns, in a book supplied by the superintendent or the supervisor. This book should be approximately seven inches by eight and one-half inches. By cutting away the margin over the names, the succeeding pages may be used for the June report without rewriting the names. The columns should be arranged as follows:

Names	Sequential Exercises, Series A, B, D, E and G	Writing Book	Remarks
John Bright	A, B, D and G	90	
Robert Burns	Cannot sing	0	Evidently has adenoids Needs medical attention
Mary Smith	All O.K.	95	Enjoys playing teacher
John Stout	Series A only	50	From another town Never had music before Improving rapidly

Pupils who quickly complete the individual singing tests and whose written work is good, should be excused from the music class a part of the time this month, in order that more attention may be given to the slower pupils. One of several plans may be followed with the pupils who are to be excused from the music class.

1. They may be allowed to prepare other lessons.
2. They may assist slower pupils.
3. They may occasionally be allowed to go home early (when the music period is the last recitation in the forenoon or afternoon).
4. They may be allowed to read an approved book.

A fair trial will convince the teacher that these individual tests and systematic plans to aid the slower pupils will produce excellent results. The many beneficial effects of this work need not be enumerated here. They will be evident when the scheme is fairly tried.

## FEBRUARY

### STUDY OF *Do*, *Mi* AND *Sol*

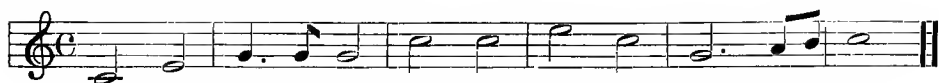
The names of the scale tones have been learned and a certain facility has been gained in the singing of the scale and parts of the scale. The pupil knows the scale as a whole and has begun the study of larger intervals. It is important now to know the character of each tone of the scale and to learn to appreciate the effect of each tone resulting from its relation to others.

Every tone has a physical effect due to its pitch, loudness, and quality. When several tones are closely associated, as are the tones of the scale, there is another effect caused by the relation of the tones to each other, which is called a mental or relational effect. Each tone of the scale has distinct relational characteristics, the perception of which is invaluable to the pupil, giving him a clearer and more definite knowledge of the scale than is otherwise possible.

The teacher should not attempt to teach the mental effects of the scale tones until they are a reality in her own mind. To accept from this or any other text, without careful thought and appreciation, the statement that *do* is a firm, strong, controlling tone; that *sol* is a bright, grand, trumpetlike tone; that *mi* is a calm, steady, peaceful tone, and then proceed to try to lead pupils to perceive these characteristics, would be worse than useless. The teacher should study simple melodies and satisfy herself that these relational characteristics really exist. She will soon discover that, without changing the pitch, the loudness, or the quality of a given tone, it may be made to sound firm and self-reliant or restless and dependent, simply by making it a different tone of the scale.

The close association of two colors, blue and green, for example, does not change the physical qualities of either, yet the change in the mental effect resulting from their close association is real and unmistakable.

The bold, strong, self-reliant tones of the scale are *do*, *mi* and *sol*. Notice the effect of these three tones in the opening of the Gloria in Mozart's Twelfth Mass.



The firm, solid character of these three tones is evident in all trumpet calls. The following are examples:

"Lights Out."



"Salute the Guard"



Notice the firm and self-reliant effect of *do*, in all three examples given above. In a way, all the other tones of the scale are dependent upon *do*. Its firmness and strength are dominant traits. Therefore, we will refer to *do* and think of it as the "firm and strong" tone of the scale.

The first presentation to the class of the characteristics of each scale tone should be made as graphic and interesting as possible. The teacher must have clearly in mind the mental effect of the tone. For the first presentation, she should choose a time when the class is alert and attentive, as it is most important that the first impression be definite. The piano may be used to great advantage in assisting the pupil



to perceive the harmonic effects of the different tones, and in playing the bugle calls, etc. Only two or three minutes should be spent with this work at any one lesson.

### STUDY OF *Do*

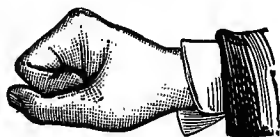
The teacher asks the pupils to listen and then tell her what sort of a tone *do* seems to be; whether it is firm and solid, or weak and restless, etc. She sounds *do* and then sings the following phrase, using the syllable names and bringing out clearly the character of *do*.



The teacher then sings the following phrase:



The firm, solid effect of *do* may be well illustrated by singing the phrase and stopping just before the last tone. The pupils will have an irresistible impulse to sing the *do*, thus completing the phrase and reaching a comfortable stopping place. Numerous ways of making the firm and strong character of *do* clear to the pupils will suggest themselves to the teacher who is sufficiently interested to collect characteristic examples of the use of *do*. The manual sign for *do* may now be employed. The teacher explains that each tone of the scale is indicated by a hand sign. She sings *do* and at the same time extends her right arm in front and slightly to the right, and closes the hand firmly, thus:



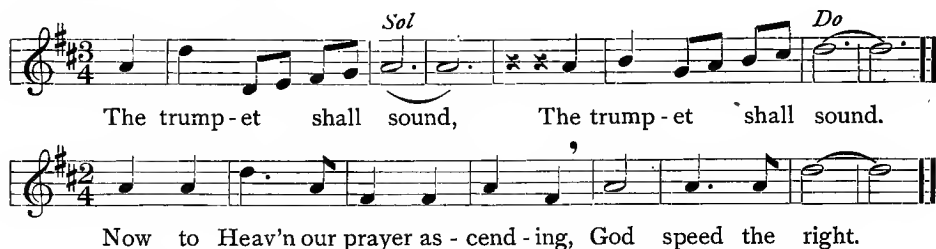
The pupils imitate the teacher's pattern and sing as she makes the sign; raising the arm for the upper *do* and lowering it for the lower *do*.

STUDY OF *SOL*

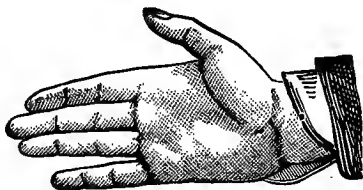
The following day, *sol* may be presented in a similar manner. A bold, brilliant, trumpet-like effect is characteristic of this scale tone. Many striking examples can be easily found. "The Trumpet Shall Sound," from Handel's *Messiah*, is a good illustration:



The firm, bright and solid qualities of both *do* and *sol* are shown in the next two excerpts: .



The characteristics of *sol* are seen to be brilliancy and grandeur. Hence we will call it "the bright and grand tone." The teacher sings *sol* with a bright and cheerful quality and at the same time extends the right arm to the front and right, opening the hand with the thumb upwards, thus:



The pupils imitate the teacher, singing as they make the hand signs for the following groups of tones:





The teacher will also dictate as follows, without using the manual signs: "Sing the firm and strong tone. Sing the bright and grand tone," etc., always encouraging the pupils to think of the character of each tone as they sing.

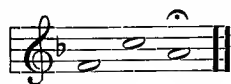
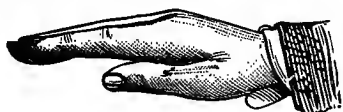
When the pupils are thoroughly familiar with the tones *do* and *sol* and can sing them readily from the description or from the manual signs, the exercises should be placed on the blackboard, the pupils singing and following the pointer.

### STUDY OF *Mi*

As soon as the pupils can sing *do* and *sol* readily, both from the manual signs and from the blackboard, the teacher should present the next tone, *mi*. *Mi* is the quiet, sweet, peaceful member of the tone family. The teacher will sing the following melodies, asking the pupils to notice the effect produced by the tone *mi*.



She will sing the three tones, *do*, *mi* and *sol*, giving each its peculiar atmosphere and dwelling especially upon the *mi*. Then extending the right arm to the front and right, she sings, making the sign for *mi*, which is made with the open hand with the palm down-wards, thus:

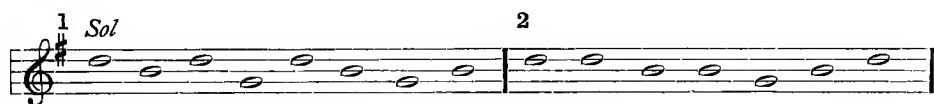


Do

As before, the pupils will imitate the teacher in making the sign, until they are familiar with it.

The following groups of scale tones will be indicated by the teacher by means of the manual signs, the pupils responding by singing the syllables. The firmness of the *do*, the brilliancy of the *sol*, and the calm, peaceful character of the *mi* should be constantly kept in mind.

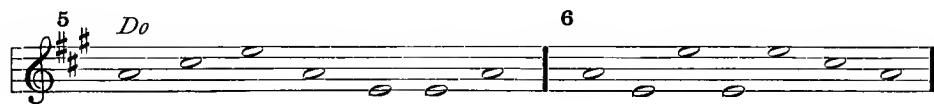
The teacher should practice making the manual signs before a mirror, until she can change from one to another quickly, easily and accurately.



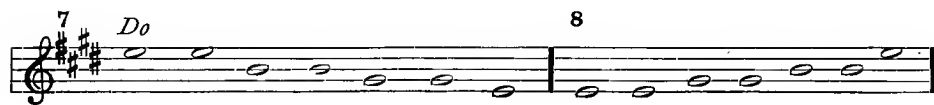
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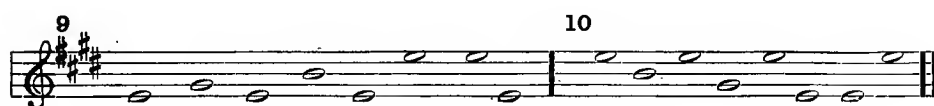
4 Sol



6



8



10

Whenever the pupils are able to sing these tone groups readily from the manual signs, they should be placed on the blackboard and sung again, the pupils following the pointer in the hand of the teacher or one of the pupils.

Attention should be called to the following facts:

1. When *do* is on a space, *mi* and *sol* are also on spaces and the other *do* is on a line.
2. When *do* is on a line, *mi* and *sol* are also on lines and the other *do* is on a space.

### INTRODUCTION OF TWO-PART SINGING

For many reasons it is best to defer two-part singing until the pupil has formed safe vocal habits and is able to read and sing one-part music with comparative facility. No normal child should be allowed, much less required, to sing the lower part exclusively, although all should learn to sing a second part.

The practice suggested below should consume but a moment daily, after its first presentation, and should be entirely oral. The object sought is to give the pupil the power to sing one tone and listen to another tone at the same time. This is a new problem which should not be underestimated or neglected. The entire singing experience of the pupil has been along the line of matching tones. Now he is asked to refrain from matching tones.

No difficulty whatever will be found, provided the teacher is able to follow directions and is willing to go slowly and allow sufficient time for the ear of the pupil to become accustomed to the new effects.

After separating the class into two divisions, equal in numbers and singing ability, the teacher sounds *do*, and says: "Sing *do mi sol*. Sing *sol fa mi*. Division A sing and hold *sol*; division B sing *sol fa mi* and hold *mi*."

1. "Sing *do mi sol*      2. Sing *sol fa mi*.      3. Sing and hold *sol*."

The singing should not be loud. Both divisions will at first find some difficulty in sustaining the tone.

After singing No. 3 several times, change parts, division A singing *sol fa mi* and division B holding *sol*. This is sufficient for the first time.

On succeeding days, take up one of the following each day, in the same manner.

Oral directions are to be given to each division before the singing begins, as in No. 3.

4 *Slowly*

### INTRODUCTION OF *Te*

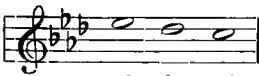
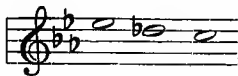
The teacher sounds *do* and sings the following, using the syllable *loo*;

Most of the class promptly sing:

The teacher agrees that the tones sound like *sol fa mi* but reminds the class that the first tone is *do* and the last is *la*.

The teacher sings again. If no one knows the new tone, she sings

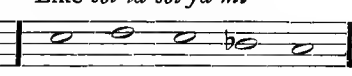
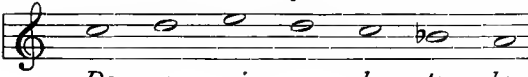
the syllables, and the pupils imitate. The teacher asks what tones sound like these, and the pupils sing *sol fa mi*.

Frequent comparison of  and   
*sol fa mi* *do te la*

is all that is necessary to master the new tone. Whenever the pupil can sing the new combination **first**, before having heard the *sol fa mi*, then the teacher will know the new tone is mastered; not before.

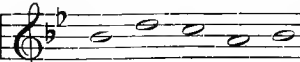
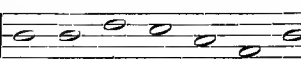
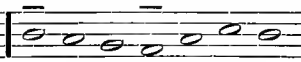
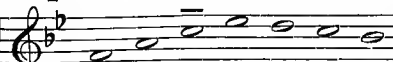
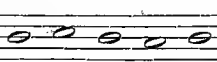
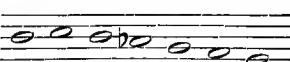
### MATERIAL FOR ORAL TONAL DICTATION

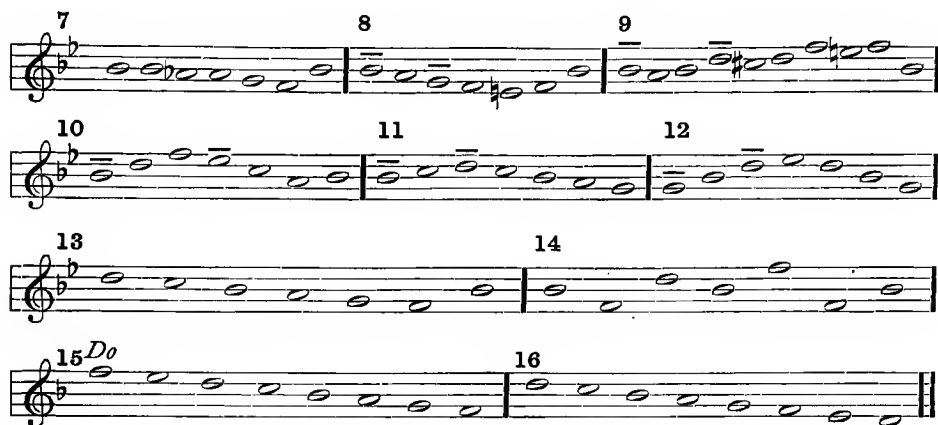
#### Study of *TE*

<p>1 Like <i>sol fa mi</i>  <i>Do te la</i></p>	<p>2 Like <i>sol la sol fa mi</i>  <i>Do re do te la</i></p>	<p>3 Like <i>sol fa mi fa mi</i>  <i>Do te la te la</i></p>
<p>4 Like <i>mi fa mi</i>  <i>La te la</i></p>	<p>5 Like <i>sol la sol fa sol</i>  <i>Do re do te do</i></p>	<p>6 Like <i>sol la sol fa mi</i>  <i>Do re do te la</i></p>
<p>7 Like <i>sol la ti la sol fa mi</i>  <i>Do re mi re do te la</i></p>		<p>8 Like <i>mi fa mi re do</i>  <i>La te la sol fa</i></p>

### MATERIAL FOR ORAL TONAL DICTATION

#### Review

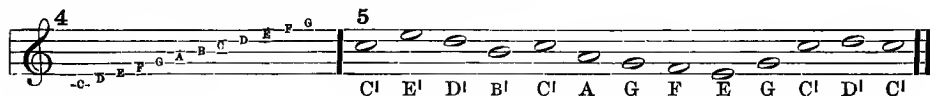
<p>1 </p>	<p>2 </p>	<p>3 </p>
<p>4 </p>	<p>5 </p>	<p>6 </p>



### LESSON XIII

#### (WRITING BOOK)

Directions are in the Writing Book. The teacher should cultivate the habit of naming all terms as she uses them, including the names of the staff degrees (lines and spaces). In No. 5 the sign (') and (,) is used to designate upper and lower letters.



### LESSON XIV

#### (WRITING BOOK)

Directions are in the Writing Book. Use No. 2 for reading.



## MARCH

### THE MINOR SCALE

So far nothing has been said about the minor scale, although the pupils have become familiar with the effect of the minor through oral and written dictation. Exactly the same tones are used in the minor as in the major scale. For the present it is sufficient for the pupil to recognize and sing two scales, the major (*do*) scale, and the minor (*la*) scale.

### MATERIAL FOR ORAL TONAL DICTATION

The teacher should always sing the oral dictation material with a neutral syllable, and the pupils respond, singing the syllable names.

1 2 3  
4 5 6  
7 8 9  
10 11 12  
13 14 15

### MATERIAL FOR THE STUDY OF *Do*, *Mi* AND *Sol*

1 2 3

(1) Teacher: "Sing the firm, strong tone. Sing the bright, grand tone." (Raising the hand to indicate the upper *sol*.) "Sing the calm, steady tone," etc.

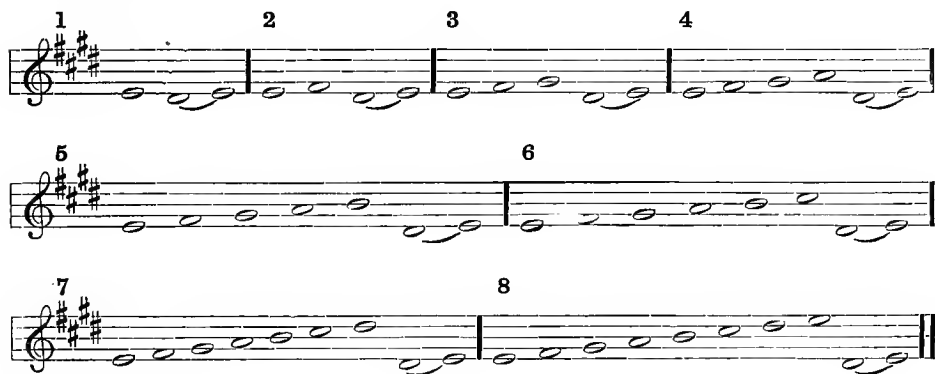
The pupils sing the tones described, using the syllable names and holding each tone until directed to sing the next.

(2) Teacher: "Sing the firm, strong tone. Sing the bright, grand tone." (Making the manual sign for upper *sol*.) "Sing the calm, peaceful tone," etc.

#### MATERIAL FOR THE STUDY OF *Ti*

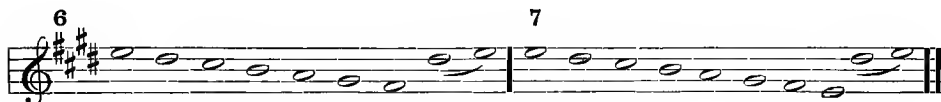
*Ti* has a strong tendency leading to *do*. These two tones are therefore almost tied together. The following series are all sequential. The pupil will complete the series after the teacher sings two or three groups.

##### Series A:

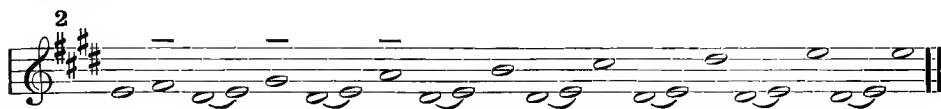
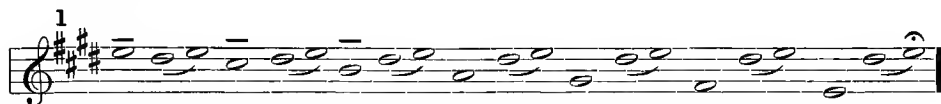


##### Series B:





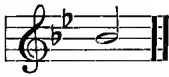
## Series C:

STUDY OF *Ti*

The mental effect of *ti* will now be evident.

The teacher asks the pupils to notice while she sings, and see whether or not the melody is complete. She suggests that they may add any tones which appear to be necessary. The teacher then sings the following with the syllable names:



Many in the class will be impelled to sing  After this is repeated, the teacher does the same with the following:



Several questions are now in order, such as the following:

“ Where does *ti* seem to lead?

“ *Do* and *ti* are very much alike, are they not?

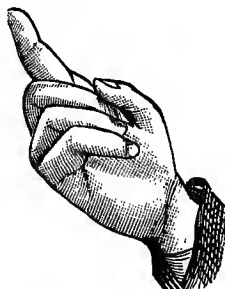
“ Why not?

“ *Ti* is firm, solid and restful, is it not?

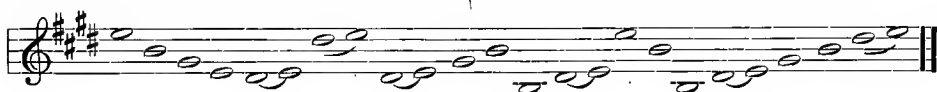
“ What sort of a tone is *ti*? ” etc.

The teacher will have led the pupils to see that *ti* is a restless, piercing tone, strongly leading to *do*.

The teacher will then sing *do ti do*; as *ti* is sung she will make the following sign for *ti*, thus: following this immediately with the sign for *do*.



#### MATERIAL FOR PRACTICE WITH MANUAL SIGNS OR ORAL DIRECTION



## LESSON XVI

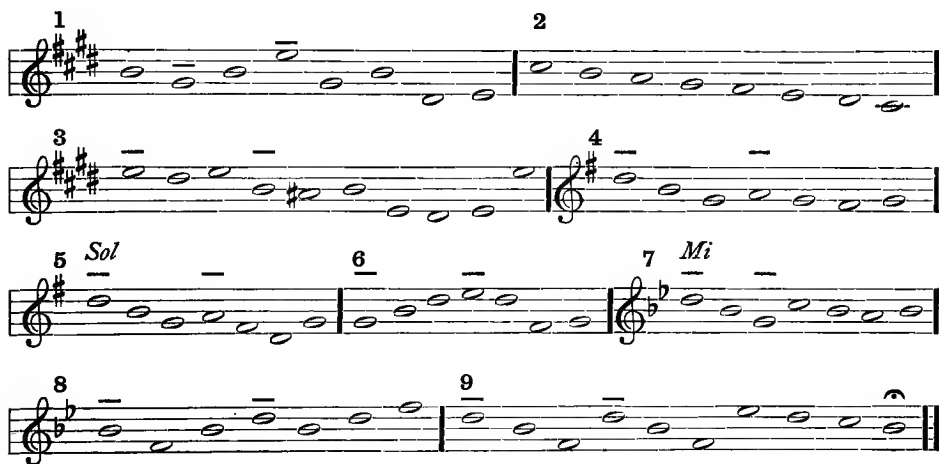
(WRITING BOOK)

Speak of the major scale from F, the minor scale from D, etc. The pupils should sing the entire lesson after it is completed.

## LESSON XVII

(WRITING BOOK)

The teacher will sing each group with a neutral syllable not more than three times. In this lesson, allow the pupils to respond, singing the syllable names.



## LESSON XVIII

(WRITING BOOK)

The pupil will place the notes indicated by the syllables and measure signature. **Da Capo** (dä kä'-pō) means "from the beginning." **Fine** (fēē'-nā) means "the end."

In the singing, see that the repeat is made before going back to the beginning. Have the class sing in three divisions, one division singing No. 1, another singing No. 2, and the third, No. 3.

**APRIL**  
**STUDY OF *RE***

Each series is sequential; the pupil should complete the series after two or three groups have been sung or called for by the teacher. Encourage the pupils to roll the *r* in singing *re*.

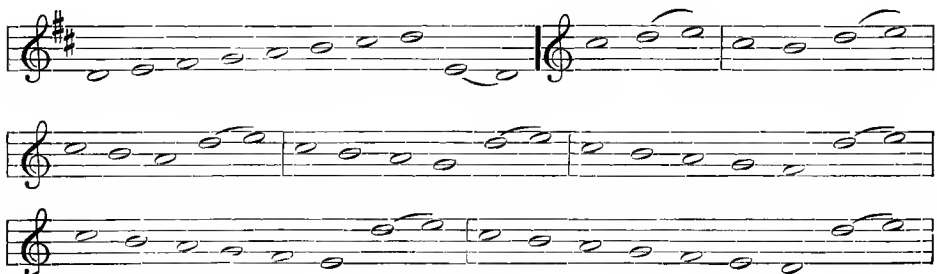
**Series A:**



**Series B:**



**Series C:**



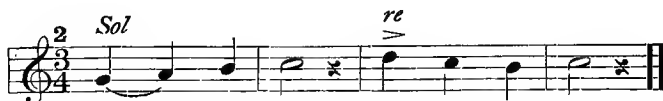
## Series D:

STUDY OF *RE* (Continued)

After the foregoing, the pupils will see that the effect of *re* is quite different from that produced by *do*, *mi* and *sol*. They will have noticed that *re* moves naturally to *do* or *mi*. *Re* has the moving quality of *ti*, with more life, vigor and strength. The rousing character of *re* is well illustrated by its use in street cries. The teacher will sing the following, first with the syllable names (rolling the *r* in *re*), and then with the words:

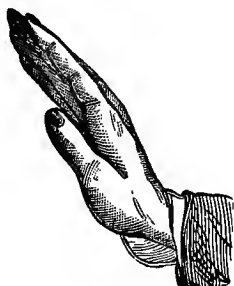


Dai - ly pa pers, dai - ly pa - pers.



Buy my soles, buy my live soles.

After having made clear that *re* is a rousing, hopeful tone, the teacher will sing *do re*, and make the sign for *re* thus:



### MATERIAL FOR THE STUDY OF *DO*, *MI*, *SOL*, *TI*, AND *RE*

To be given by the teacher by means of the manual signs. The hand should be raised for the high tones and lowered for the low tones.

1 2 3 4 5 *Do* 6 7 8 *Do* 9 10 11 12 13 14

(The study of *fa* and *la* will be introduced at the beginning of the fourth year.)

### MATERIAL FOR ORAL TONAL DICTATION

The two-part exercises should be given by direction, or with manual signs. (See page 121.)



1 2

3 4

5 6

7 8 9 *Do*

10 11

12 *Sol* 13

14 15

(Give Nos. 12, 13, and 14 by oral direction only.)

## LESSON XIX

(WRITING BOOK)

Show on the blackboard the short lines as used in No. 2. Speak of them as “line below, second line below,” etc. Have the pupils sing both scales after they are written. The pupils now know two scales, major and minor; not eighteen.



# MAY

## MATERIAL FOR ORAL TONAL DICTATION

1 2 3

4 5 *Do*

6 7 8

9 *Do* 10

11 12 13 *Do*

14 15 16

The two-part exercises are to be given by oral direction as before, or with the manual signs (both hands at once).

1 *Sol* 2 3 4

5 6 7 8

## MATERIAL FOR TONE STUDY

The pupils will find no difficulty with the following intervals, provided the individual tones have been properly taught and the manual signs are given correctly. The teacher will describe each tone to be sung, indicate them by the manual signs, or point to the notes on the black-board.

The image displays eleven musical intervals, numbered 1 through 11, arranged in five rows. Each interval is written on a five-line staff in treble clef. The key signature for intervals 1 through 7 is D major (two sharps: F# and C#). The key signature for intervals 8 and 9 is D minor (two flats: Bb and F). The key signature for intervals 10 and 11 is D minor (two flats: Bb and F).  
 Interval 1: A half note D4 followed by a half note A4.  
 Interval 2: A half note A4 followed by a half note D5.  
 Interval 3: A half note D4 followed by a half note F#4.  
 Interval 4: A half note F#4 followed by a half note D5, labeled 'D<sub>0</sub>'.  
 Interval 5: A half note D4 followed by a half note Bb4.  
 Interval 6: A half note Bb4 followed by a half note D5.  
 Interval 7: A half note D5 followed by a half note F#5.  
 Interval 8: A half note D4 followed by a half note Bb4, labeled 'D<sub>0</sub>'.  
 Interval 9: A half note Bb4 followed by a half note D5.  
 Interval 10: A half note D4 followed by a half note Bb4.  
 Interval 11: A half note Bb4 followed by a half note D5.

## LESSON XXIII

## (WRITING BOOK)

After listening to the teacher, allow the class to sing the syllables before writing Nos. 1, 2 and 3. Before singing No. 4, name and call attention to the new symbols.

**mf** stands for **mezzo forte** (met-zo for-tā) and means moderately loud.  
**cres** “ “ **crescendo** (cre-shen'-do) and signifies a gradual increase  
 in power.

**sf** “ “ **sforzando** (sfor-tsan'-do) and means with sudden force.

**p** “ “ **piano** (pe-ä'-no) and means soft.

**pp** “ “ **pianissimo** (pe'-än-is'-se-mo) and means very soft.



**LESSON XXVI****(WRITING BOOK)**

Any interval from one tone to another which leaves out one or more scale tones is called a skip. *Do* to *mi* is a skip; *re* is "skipped." In Nos. 2, 3, 4, and 5, the pupil makes his own melody. The first note and the last measure are already written. No skips are allowed. If the teacher chooses, the pupils may submit their compositions to her before writing them in the book.

## JUNE

June will be devoted to reports of individual recitations, to giving needed assistance to the slower pupils, and to the last Written Lesson (No. XXVII). The written lessons during the year give constant opportunity for the teacher to know the strength and weakness of each pupil. It is assumed that individual singing is practiced in the music class just as it is in the reading class. Therefore, the January and June work does not differ materially from that of other months, excepting that in January and June a record is made of each pupil's oral and written recitations, and that no new problems are presented.

The material for the individual tests in Oral Tonal Dictation may be selected from the material given in February, March, April or May.

Names	Oral Tonal Dictation (5 exercises)	Written Lessons	Remarks
Mary Smith	Sang 10 exs. O.K.	95	
John Bright	Sang 5 exs. O.K.	90	
John Stout	Feb. Exs. 1, 2, 3	60	Improving fast
Robert Burns		40 theory work	Has had adenoids removed. Voice better. Can match tones

## LESSON XXVII

## (WRITING BOOK)

The pupils will be intensely interested in making melodies. Insist that they think (hear) the melody before writing. If there is time, it is well to have the melodies written first on the practice page and submitted to the teacher, before they are written on the lesson page. Children who desire to do so, may be allowed to write additional melodies on the practice pages.

Number One may be written in several ways; for example:



In so short a melody it is not best to repeat the same tone. The following, for example, is monotonous:



The following are some of the forms No. 3 may take:









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¶ These readers are provided with a complete system of phonetics, adapted to the reading material, and thus they are entirely unlike conventional phonetic readers in which the reading material is adapted to the phonetics. In the Story Hour Readers the reading material is not of the artificial, made-to-order kind, in which interest and action have been sacrificed, nor is the pupils' reading labored and mechanical.

¶ The books are illustrated with pictures in colors in a manner unequalled in any other school readers. They look entirely unlike the conventional school readers in the striking character of their illustrations, and for this reason children are all the more attracted to them.

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